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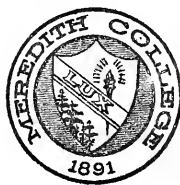
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The Freshman's Preparation in English

Hamlet
By JULIA ~~HOWLET~~ HARRIS, Ph.D.
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An address delivered before the State Council of
Teachers of English in March, 1923

THE FRESHMAN'S PREPARATION IN ENGLISH

The preparation in English that the freshmen in North Carolina have had, is not, so far as I can judge from teaching in those states, inferior to that of freshmen in Ohio, Louisiana, or Georgia. Their deficiencies are not the same as those of students in other states, but they are no greater in number.

When I decided to return to North Carolina I had a letter relative to the work here saying, 'I hope you will not be surprised or disappointed in the preparation of our students.' It seems to me that one cannot remain long in the teaching profession, and continue to be surprised at what students don't know. I have had seniors who apparently had no recollection of what they had been most painstakingly taught as freshmen, or even as juniors. So, if you hear that your high-school graduates, upon arriving at college, retain not the faintest notion about the difference between a sentence and a phrase, I hope you will not be surprised.

A course in English may perform three services for the student: it may offer him inspiration; it may supply him with subject-matter; and it may teach him the practice of form. It is with regard to the operation of these functions in high-school that I wish to examine the preparation of the freshman. Though it is necessary to treat them separately, these functions do not operate ideally except in conjunction.

Inspiration, like the manna from heaven, has to be gathered fresh every day; so it is not so much the inspiration that is carried over from high-school that I wish to consider, as the effects of that inspiration. What has it accomplished for the high-school graduate? From the comments I hear, I judge that teachers of English in high-school have, to a rare degree, the ability to awaken interest and enthusiasm in their students. 'I enjoyed my English more than any course I had in high-school'; 'We had a wonderful English teacher,' are expressions

that teachers of freshman English hear on all sides. To him who runs, it is evident that the student has had enjoyment; but the enjoyment so potently aroused has too often not been put to use.

We sometimes listen to a persuasive speaker who makes us fall in love with the beauty of holiness, and who communicates to us a sense of well-being and a feeling for the harmony of the universe. We think we will do something about it, but we go home, eat our dinners, and read our papers—and the shades of the prison-house have closed. So it is with a class in English. A teacher with love for the subject and the gift of presentation, will, in the study of *Macbeth*, make the student see the fatality that attends upon every human act, or will reveal to him through Wordsworth something of the beauty of the visible world—and then send him out to let his enthusiasm escape in extra curriculum activities.

I have a class of twenty-one freshmen, and recently, in preparation for this occasion, I submitted to them a questionnaire.—Sooner or later everyone becomes a victim to the questionnaire habit.—One question concerned the number of themes written in the senior year of high-school. A student from the high-school of one of the larger and more prosperous towns in the State wrote four themes during the year. This is her second attempt in freshman English, and she is failing for the second time. A student from a particularly enthusiastic teacher of literature wrote two themes during her last year in high-school. She is conditioned on her first semester's work, and conditioned, rather than failed, because she is willing to work. There is no need of multiplying illustrations. This is another case of faith without works. It is impossible to get the good out of any course in English without the student's own activity. If he does not shape his thoughts in writing, they remain in a state of chaos; and all he has left of a course is a feeling of having heard or known something pleasant.

Another question I asked these freshmen of mine was about the subjects on which they wrote. I found that a great many

of them, after looking into the world of George Eliot, of Shakespeare, or of Wordsworth, were thrown back on their own meagre experience and untutored imaginations for subject-matter. The pity of it! While they are in Shakespeare's world, why not keep them there by having them anchor their thoughts to paper? It is the economical thing to do. If the students write on subjects unrelated to literature, the teacher has to provide the enthusiasm. If the subject is *A Picnic* (it seems to me that when I was in high-school, this was the most popular subject), the teacher begins somewhat in this fashion: 'You remember the morning you were willing to get up early.' Then he has to recall the blueness of the sky, the whiteness of the dogwood, the violets that grew on the hillside, and the ants that got into the butter. If the student has not inspiration sufficient to make him write a readable theme, it has to come from somewhere. The best source is, I believe, the authors studied, with the teacher, of course, as guide. Inspiration should come from subject-matter; but I have considered inspiration first because it is first in importance.

We are all familiar with those courses in which the punctilious professor devotes his time to anise and cummin, neglecting the weightier matters of the law. Such a course is as thorough as a vacuum-cleaner, and just about as inspiring. Yet it is to be preferred to the course which escapes in froth and bubbles. Here my questionnaire helps me little. Said one student, 'I studied more than is required for entrance'—an answer that is comprehensive, but not illuminating when one is looking for particulars. The college teacher is seriously handicapped, sometimes rendered almost powerless, by a student's ignorance of subject-matter he might reasonably be expected to know. In the fall I taught Carlyle's *Heroes and Hero-Worship* to freshmen, and wished to illustrate from *Macbeth* what Carlyle meant by Shakespeare's 'seeing eye,' but the facts of the play were so hazy in the minds of the students that they were not able to see the force of any illustration. Again, in teaching *Hamlet*, it would be ideal if the teacher could have the student

explain 'borrowing dulls the edge of husbandry' by referring to 'there's husbandry in heaven,' but in this case, as in the other, one is forced to deal with the subject directly, rather than through the association of ideas. When a student hands in a paper that has no organizing idea, I should like to say, 'what is the idea around which Macbeth is built?' As a matter of fact, I do say it, but I get no answer. So I have to draw my illustration from nature or from human life; and the student is the loser.

A student has a right to be required to learn what is in a piece of literature; he should know it in the large and in the small. He should know through some particular play what that critic meant who referred to Shakespeare's finding God's moral in the universe; and he should also know what is meant by the reference in *Hamlet* to the 'little eyases.' When a sentimental parent once said to the most successful teacher of English in a famous university of the East, 'Oh, Professor A, what a wonderful opportunity you have to influence young lives!' Professor A retorted, 'Influence young lives! I don't want to influence young lives. All I want to do is to remove a freshman's insuperable prejudice to Shakespeare.' I can't vouch for its truth, but it is a good story. That which concerns his soul's health is that which the student most assiduously avoids. If, for instance, I assign to those of my section a paper on Hotspur, they will take infinite pains to find out what the critics have said about his character. It is only by threatening them with fire and brimstone, thunder and lightning, gorgons, hydras, and chimeras dire that I can get them to stick to Shakespeare. But if by threats or cajolery, by stirring the spirit of emulation—I almost said by fair means or foul—the teacher can remove this prejudice, and start a communion between the student's and the poet's mind—then the deed is done, and he need concern himself no longer about supplying inspiration. The three functions of teaching English operate so entirely in conjunction that it is impossible to say where

one ends and another begins. There was a time, I believe, when the circle was considered a symbol of perfection.

I notice from my questionnaire that in high-school a great deal of emphasis is put upon current events and current literature. Of course, it is an excellent thing to be well-informed. I can think of one thing better—to be possessed of an informing principle. A piece of writing which has not this informing principle is without form and void, or like chaos as it is described by Milton:

—a dark

Illimitable ocean, without bound,
 Without dimension; where length, breadth, and highth,
 And time, and place, are lost; where eldest Night
 And Chaos, ancestors of Nature, hold
 Eternal Anarchy . . .
 this wild Abyss
 The womb of Nature, and perhaps her grave,
 Of neither Sea, nor Shore, nor Air, nor Fire,
 But all these in their pregnant causes mixed
 Confusedly. . . .

Who has not seen many themes like that?

I know of only one way to give a student appreciation of form. You cannot convert him to unity by lessons in rhetoric any more than you can convert him to good living by lessons in ethics. Is not this the whole principle of the Incarnation? There is no way but through example. When a student realizes the divine essence which forms *Paradise Lost* or *Hamlet* or *Silas Marner*, he will have in himself the first principle of writing, and, knowing form in this life-giving and constructive sense, the sense in which it was used by Spenser in the *Hymne in Honour of Beautie*—‘for soule is forme and doth the bodie make’—will he not gradually acquire a feeling for words and their ways?

My objection to the teaching of current events in English classes is just this—one cannot see in them an informing prin-

ciple. Current events are, after all, pieces of things, parts of a whole. It is not possible to see them in their entirety. Furthermore, more often than not, they are not written by those who have a sense of form.

I doubt the wisdom of engaging immature minds, in the little time we have to spend, with writing so unformed as the accounts of contemporary happenings. I doubt the wisdom of supplying subject-matter which deals with the passing show, when our concern is with time and eternity. And I strongly suspect that the study of the failure of a noble soul might furnish more active inspiration than an account of the doings of the last Congress.

It is possible, however, to conceive of cases in which current topics might be used effectively. In 1918 when the education of the returning soldier was much under discussion, a group of freshmen in Oxford, Ohio, using Newman's *Idea of a University* as a point of departure, wrote most enthusiastically, and with some discernment, upon this subject. So Ruskin's ideas of the social affections, as set forth in the last essay of *Unto This Last*, might be illustrated from accounts of welfare work in the modern factories. Current literature may be similarly useful. The most spirited papers I had from a class in literary criticism last year were written in reply to H. L. Mencken's essay on *The Poet and His Art*. Incidentally, I might say that nothing that they did during the year so confirmed their opinions about Aristotle, Longinus, and Horace. Objections to the teaching of current events obtain only when they are made to furnish the *pièce de résistance* of a course, when an attempt is made to supply through them the necessary inspiration, subject-matter, or practice of form.

I spoke just now of the student's use of subject-matter from his own experience. There is another reason why this sort of subject-matter should not be too much used. The teacher supposes that in these cases the student supplies his own model. But does he? If he is not supplied with models, does he not, all unconsciously perhaps, build on a plan he has seen in the

moving-pictures or read in one of the popular magazines? A sense for form, like inspiration, must come from somewhere; and it is notorious that bad form is more easily imitated than good. If the form of a good plot, such, for example as that found in the *Odyssey*, has become a part of the make-up of a student's mind, would he not, almost automatically, reject bad plots? If a student becomes aware of the main divisions of Burke's *Speech on Conciliation*, if he is made to see which topics are inclusive, and which the details to be included, should he not be able to use this knowledge for his own papers? Yet not one per cent of my freshmen display any such power in making outlines.

Last fall I complained to a high-school teacher of English that my freshmen cannot punctuate. That is true; they cannot. The only thing I think of that they may be relied upon to do is to insert commas between words in series—words, mind you; they can do nothing so subtle as to use commas between phrases or clauses in series. The reply that came to me from this high-school teacher was to the effect that high-school teachers are not supposed to teach punctuation. Just by chance I ran across this week a review* of Professor Cook's *Higher Study of English*, in which the reviewer states: 'The teacher and the student of the humanities must count nothing that is human as beneath notice. Every jot and tittle of the law is instinct with life.' In this connection he quotes the passage from Spenser referred to above, and reminds us that soul makes the body even to the minutest cell. Punctuation is the business of every teacher of English, for punctuation serves merely to accentuate the edges, or the outlines of our thinking. We are always in danger of forgetting that our expression, even the use of commas, begins from the inside. It is absolutely unavailing to try to teach students punctuation when they are unaware that there are any joints in their thinking. I wonder what the high-school teacher who would relegate

* American Journal of Philology, vol. XXVIII, No. 2.

the teaching of punctuation to the grammar-schools would do about semicolons? Did you at twelve or thirteen, or at whatever age you came out of grammar-school, have thoughts that required the use of the semicolon? I did not, I know.

It is not necessary to dwell upon the mistakes in punctuation. If a student does not understand and practice form in the large, he is not apt to understand and practice its more delicate expressions; if he is not able to think a subject in terms of its main divisions, it is likely that he will punctuate badly, and will use a phrase where a sentence is required. This last mentioned error should give us pause. If I told you how common it is in all of the eight sections of freshman English at Meredith, you would not believe me. It seems to me that the number of those who don't make sentences is increasing in direct ratio to the number of those who do not study Latin. I can't imagine a student's going through Latin grammar, and really learning it, without knowing, at his emergence, something about the form of an English sentence. Can't something be done about this matter of sentence-making? To be sure, in this particular, we are not so badly off as are those in the middle west. Perhaps this is true because, there, they are greater readers of current literature, and think it perfectly legitimate to follow the practices of the writers in current magazines. My students do not defend themselves on that score. When I say, 'what is the subject' or, 'what is the main verb,' it is the first intimation they have that these elements are not present. In many cases they have difficulty in pointing out subjects or verbs anywhere.

In this connection we might consider the error designated in the hand-books as the 'comma splice' or the 'comma error.' This refers to the practice of incorporating, in a single sentence, two sentences, with merely a comma to show the break in thought. I notice in the last five years an alarming increase of this error. It has its origin, as has the aforementioned error, in the student's lack of understanding of the form of a sentence. Since so many students do not study Latin, would it not be

possible to remedy this lack by the parsing or the diagramming of good—I insist upon the good—English sentences? If a student learned sentence structure in this fashion, would not his own thoughts be run into moulds that already exist in his mind? Of course cases might be cited of those who can parse and still write poorly. So are there pianists, good in technique, who have nothing to say with their playing. There must be a soul to make the body. In this, as in other matters, it is necessary to work from the inside.

Then there is question of spelling. Whose business is that? I make it mine in seeing to it that the poor spellers do not pass. Students often assume a fatalistic attitude about spelling. ‘Well, I never could spell,’ they say. And I answer, ‘That is too bad, for you never will pass this course.’ I know of no other cure so effective for this attitude. Spelling, like punctuation, is the business of every teacher of English. Our concern extends even to the minutest cell; but I wish it were possible for the teacher of freshmen to use for other purposes the time spent in teaching that *lose* is not spelled *loose*, that *perform*, never appears as *preform*, that *n* after short *i* is usually doubled, that in words having *ie*, it is customary for *i* to follow *l* and *e* to follow *c*.

There is much to be said about the pronunciation and enunciation of our students. To quote Br’er Rabbit this is ‘where I was bred and born at;’ and it is where my grand-parents, great-grand-parents, and great-great-grand-parents ‘were bred and born at,’ so I feel at liberty to say anything I like about the speech in this State. I am distinctly in favor of retaining all that is good, but I am distinctly against all that is slovenly. I was never made acutely aware of the peculiarities in my speech—and I fancy they are about the same as those of most North Carolinians—until a professor in the graduate-school of an eastern university took nearly all of a class period to point them out to me. Some things I had no intention of changing. But even with those about which I was convinced, I have not always been successful. The graduate-school is too late. The

first-year at college is almost too late. Is there no way to persuade the students in high-school to say *help* instead of *he'p*; *bundle*, *handle*, and *bold* instead of *bun'le*, *han'le* and *bol'*; *constitution* and *institution* instead of *const'ution* and *ins'tution*; *Saturday* instead of *Sarreday* or *Sadday*; *recognize* instead of *reco'nize*; no way to cultivate in them that in which they are so conspicuously lacking—a reverence for the spoken word?

The practice of form, made possible through inspiration and suitable subject-matter, is really the objective of any course in English. And those who go about this high business must be concerned with the whole law, even with the establishing of d's and g's in local speech.

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Program
of
The Laying of the Corner Stone
of the New Plant
for
Meredith College

DR. Z. M. CAVENESS, *Chairman of Building Committee,*
Presiding

Doxology

Invocation.....DR. R. T. VANN

Scripture Reading.....DR. CHAS. H. DURHAM

Hymn—"Coronation."

Address.....MR. R. N. SIMMS

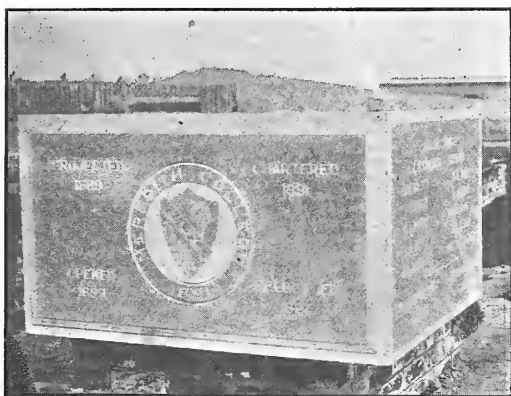
Corner Stone Ceremony.....MR. W. N. JONES

Prayer.....DR. I. M. MERCER

Song—"Alma Mater"

Benediction.....DR. J. R. JESTER

The Laying of the Corner Stone
of
The Greater Meredith College
December 11, 1924



The Corner Stone of the Greater Meredith College

ADDRESS

By ROBERT N. SIMMS, of Raleigh, N. C.

At the Laying of the Corner Stone of Meredith College in the Presence of the Baptist State Convention on Thursday, December 11, 1924.

Meredith marches on! That has been the story of her life. The one word descriptive of her life history is progress. She was born in the spirit of progress. It is hard for us to realize the condition we Baptists had in North Carolina before this college came. We had an old and illustrious college for men which had then behind it sixty-five years of splendid history. We had for at least that many years realized that the Baptist men of North Carolina needed a higher college education, but it had been hard for our people to realize that our women really needed the same higher education. Some indeed said that they were not capable of taking it! Who dares suggest such a thought today? Some said that they had no use for it. As if, forsooth, an educated mother does not mean more to a child than an educated father. Some felt that we could not afford it. As if indeed anything else calling for resources was of superior importance to this.

It is almost astounding to recall that it was in 1838 that Thomas Meredith introduced a strong report in the Baptist State Convention advocating that we establish a college for the higher education of our women, and that it produced no tangible results; and that the matter dragged along without concrete accomplishment until 1891, when a charter was obtained from the General Assembly for the establishment of an institution to be known as "The Baptist Female University of North Carolina."

Some further years passed with little accomplished, but finally men of courage and vision and enthusiasm and faith set to work to do the task and began a canvass of the State for

funds; and lo! the impossible began to be accomplished, and even in those times of dearth and depression, when our people had no wealth comparable to that of today and when money was so terribly scarce and high everywhere, the needed funds began to come in. Ever in this connection should the Baptists of North Carolina hold in grateful remembrance Rev. O. L. Stringfield, who did the field work, and the Executive Committee, consisting of Rev. A. M. Simms, Chairman, Rev. J. W. Carter, N. B. Broughton, C. J. Hunter, S. W. Brewer, J. D. Boushall, J. W. Bailey, John E. Ray and W. N. Jones, who looked after the work of constructing the buildings. (Only three of these committeemen are now living and only two of them are on the Board.) Raleigh had been chosen as the location, a choice that has never been regretted. A site suitable for the purpose was found on the square next to that occupied by the Governor's Mansion. Means were made available for its purchase. One-fourth of the square was thought to be sufficient ground for the needs of the institution for all future time. The Main Building was erected of such size as was confidently supposed would house the school comfortably as far in the future as faith could see. The curriculum was to be high, actually "as high as that of Wake Forest College," and it was supposed that naturally there would never be more than a few unusually bright-minded, strong-minded women who would care to undertake to graduate at such an institution. In order that the college might have sufficient patronage to at least partially pay expenses it was arranged that a preparatory department should be conducted. So the faith trembled; but it endured, thank God! and the builders builded, and a faculty was obtained, and "The Baptist Female University of North Carolina" opened its doors in 1899.

Two hundred and twenty girls at once entered for enrollment, and a new day was born in Baptist history in the Old North State. The vast Main Building, which seemed so fearfully large and hard to fill when it was in course of construc-

tion, was soon filled to overflowing. Rooms constructed for occupancy by two girls had crowded into them three, four or five. More space must be had. The splendid Adams home, one of the finest residences in the City, located next door to the Main Building, was purchased and was named East Building. It also was soon overrun. Chief Justice William T. Faircloth, one of the original trustees named in the charter, then generously willed to the institution enough of his fortune to erect the building known as Faircloth Hall. This was supposed to be the last word in suitable construction for such a purpose, when it was opened for occupancy in 1904.

Meanwhile it seemed there was no way to calculate the number of Baptist girls that aspired to a college education "as high as that given the boys at Wake Forest." They came in an ever-increasing stream. Every other available house and lot on the square was purchased, and still there was a lack of room. Finally the brethren said they would master the situation by cutting out the preparatory departments and everything that was not strictly within college limits; they would teach nothing lower than a college like Wake Forest. This would put the necessary curb upon the situation. It was done. But behold the girls continued to come! There seemed no limit to their aspirations and to the number that aspired.

All the while there was a feeling that if we could only obtain the McKee place and the Adams cottage we would have the whole square and would thereby be able to handle the situation for all time to come. In 1913 we acquired the McKee place, now known as the "Home Economics Building," and in 1919 the Adams cottage was purchased. And still the girls came and filled every available space. We crossed Person Street and began to purchase on two other squares, and rented upon a third. We crossed Blount Street and rented the largest building anywhere in the neighborhood. All these were filled.

Meanwhile we had had our eyes lifted to a new ideal of culture. A new standard of excellence was erected. We must

gain admission to the Association of Colleges and Secondary Schools of the Southern States. This would entitle us fairly to be termed a standard A-1 college. We had years before changed our name to "The Baptist University for Women" (in 1905) to sound in keeping with our high determination to offer to our girls as high educational opportunity as could be had anywhere. A few years later, realizing that the institution was not a university in the proper sense of the word and probably should never undertake to be, but was only a college, we manfully changed the name again and (in 1911) designated it as "Meredith College," selecting the name in honor of Thomas Meredith. We firmly determined to gain admission to the Southern Association of Colleges and Secondary Schools. We trimmed off every department that stood in the way. We raised the standard of admission. We raised the standard for graduation. We increased the number of members of the faculty holding the Ph. D. degree. We increased the salaries of the requisite number of professors. We made our requirements more and more rigid. We were admonished by our own fears as well as by oral expression from year to year that we would elevate the institution beyond the needs and desires and possibilities of the girls of North Carolina. We felt this might be true as to some, but that still there would be enough desiring those higher things to fill the institution, hedged in as it was by the impossibility to get additional ground. In due time we were admitted to the Association.

But the young women continued to come in yet increasing numbers, and finally, in 1921, the inevitable was recognized, and it was at last determined after much prayer and consideration that the needs of the institution and the service for which it was manifestly ordained could be met only by moving out to larger grounds. Greater Meredith was born!

Every available site was examined. Every consideration was carefully weighed. Finally this splendid place of one hundred and thirty acres was selected. Here we have room for every

imaginable building and recreation and development. Here we think we have room for all reasonable expansion, some say for five hundred or a thousand years. Possibly so. Sometimes I doubt it and wish we could double the acres we own.

Truly the way we have come to this hour is wonderful. Our career has covered only twenty-five years. In that brief span in human history we have come from the possession of no institution to the ownership of one that has an endowment and property worth a million dollars. We have fourteen times outgrown our equipment. We own one of the most valuable squares in the City of Raleigh, as well as property on adjacent squares, all containing fourteen buildings. We own this magnificent tract of one hundred and thirty acres. We have four hundred and fifty-two enrolled students and could have had hundreds more if only we could have housed them. In the twenty-five years our aggregate enrollments of students have totalled almost ten thousand. We have a faculty of fifty members. We have ever been rich, I rejoice to say, in faculty members of a high order of genius and fidelity, able to match ability with the best and remaining at Meredith when they were offered larger salaries elsewhere. Such teachers make a college great. The institution has been blessed with Trustees of splendid wisdom and devotion, who have given hundreds of thousands of dollars worth of their time freely and gladly throughout the years. Their names and those of the members of the Faculty will be lodged in this corner stone and need not be recited here. Presidents Richard T. Vann and Charles E. Brewer, by long years of highly capable administration, have builded for themselves a fame that will endure as long as this institution and as long as Baptists cherish the names of men of loyalty and devotion who have spared not themselves for the denomination's cause, but have served magnificently their day and generation. We have had students who have faithfully applied themselves to their work and have used their trained talents for the good of humanity wherever they have

gone upon leaving our care. We are endowed with a splendid body of alumnæ whose lives have enriched the world and whose devotion to our cause and their alma mater is today its most cherished possession. We have a great, loyal constituency of Baptist folk throughout North Carolina who have loved the college through its days of beginning, who are entirely faithful to it at this hour, who have the human control of its conduct, and who are determined, please God, to bring it to the fulfillment of its highest possible destiny. Best of all we have had, and have faith to believe we shall continue to have, the manifest favor of God.

The Lord has led us out into a large place. His hand has guided us all the way. We make record of our gratitude to Him and beg His forgiveness for our laggard faith that has sometimes dragged behind the on-going of His mighty footsteps. Upon His favor the future depends. He has made the past wonderful. He has made the present splendid. We look to Him to make the future glorious. And we are bold to believe that its glory is assured. Surely this is His cause. Surely we do advance His Kingdom by this thing we are doing here. So surely the on-going of this institution is linked with the on-going of that divine Kingdom, which shall have no end, but which shall proceed from glory unto glory.

In that high faith we are met here today to lay the corner stone of this new building. Clouds of countless witnesses compass us about. So near are they that we can almost feel their presence. Countless generations yet unborn will have their destiny influenced by this day's doing. May God grant that no worthy expectation of this institution shall be disappointed. May it ever remain true to the faith of the fathers. May it build up in righteousness and beauty of soul every young woman who shall enter its doors. May its portals ever be wide enough to admit the eager footsteps of every ambitious girl in North Carolina who shall wish to train her mind in a standard college under Baptist auspices, where the best in education and

culture can be obtained under active Christian influences. May there be no limit to the good it shall do, the culture it shall give, the love of humanity it shall inculcate, the devotion to God it shall instill. May its motto, "Lux," engraven upon its seal, and on this corner stone, mark its every accomplishment. May it have ever the manifest favor of Him in whose presence is no darkness at all, but whose vital principle is light as well as love.

The battle ground of the future of civilization is in the feminine heart. The conflict will be between carnalism and Christian culture. The contemplation of this fact convinces one that there is no more important deed being done in North Carolina today than the building of this institution. Fulfilling its proper destiny it will be one of the mightiest bulwarks of Christian civilization against the forces of those who love darkness rather than light. May the God of light and love so guide its conduct that it shall send forth an ever-increasing number of women deserving his unequalled encomium, "Ye are the light of the world."

With this prayer we shall lay this corner stone, dedicating it to His glory, and trusting that it and the structure to be erected upon it shall endure as being founded upon the favor and for the service of Him who is Himself the "Rock of Ages."

The Contents of the Corner Stone Box

A Bible; the minutes of the 1923 Convention; copies of the Biblical Recorder and Charity and Children; the 1923-1924 Meredith catalogue; 1923-1924 official reports; pictures of the present college buildings; a copy of the 1907-1908 college catalogue; the Polk resolutions adopted in 1889 when the convention sat in Henderson; the charter incorporating the Baptist Female University, 1891; copies of The Acorn, The Twig, the Alumnæ Association Manual of 1924; a blue-print of Greater Meredith; Manuscript copy of the history of Meredith College being prepared by Rev. O. L. Stringfield; manuscript of the address delivered by R. N. Simms at the corner stone exercises; coins given by the Commercial National Bank; and copies of Raleigh newspapers and of Old Gold and Black.

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MARGARET SHIELDS EVERETT	ROBERT HENRY RIGGSBEE
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HONOR ROLL FIRST SEMESTER 1924-25

FIRST HONOR

ALDERMAN, PORTIA	LEONARD, GLADYS
BRADLEY, HATTIE	LEONARD, PAIGE
CLARK, MONTA	MARSHBURN, SALLIE
DAIL, KATIE	MAYNARD, MARTHA
DUNNING, DOROTHY	MILTON, VERA PEARL
GARRETT, JUANITA	O'KELLEY, MARY
HATCHER, RAEFORD	PATTERSON, VELMA
HIGGS, ELIZABETH	POPLIN, VELMA
HOCUTT, NAOMI	PURNELL, ELIZABETH
JAMES, MABEL	THOMAS, ELIZABETH VIRGINIA
KENDRICK, ANNIE WILL	WALTON, EDNA EARLE

SECOND HONOR

ANDREWS, DOROTHY	HORNER, ANNIE
BARNWELL, DAISY	JONES, LUCILE
BOWERS, MARY BREWER	KENDRICK, ALMA
COVINGTON, MARY	POTEA, CLARISSA
CURRIN, GLADYS	WALTON, KATIE LEE
EAGLES, MARGARET	WHEELER, MARGARET
FAULKNER, PEARL	WILKINS, SALLIE

The requirements for the honor rolls are as follows:

No. of classes per week	POINTS	
	Points for First Honor	Points for Second Honor
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

GRADES

- A gives 3 points per semester hour of credit
- B gives 2 points per semester hour of credit
- C gives 1 point per semester hour of credit
- D gives 0 point per semester hour of credit
- E gives —1 point per semester hour of credit
- F gives —2 points per semester hour of credit

Alma Mater

We salute thee, Alma Mater, we salute thee with a song,
At thy feet our loyal hearts their tribute lay;
We had waited for thy coming in the darkness, waited long,
Ere the morning star proclaimed thy natal day.

Thou hast come thro' tribulation and thy robe is clean and white,
Thou art fairer than the summer in its bloom,
Thou art born unto a kingdom and thy crown is all of light;
Thou shalt smile away the shadow and the gloom.

In thy path the fields shall blossom and the desert shall rejoice,
In the wilderness a living fountain spring;
For the blind shall see thy beauty and the deaf shall hear thy voice,
And the silent tongues their high hosannas sing.

Where the rhododendron blushes on the burly mountain's breast,
In the midland, where the wild deer love to roam;
Where the water-lily slumbers, while the cypress guards its rest—
Lo, thy sunny land of promise and thy home.

Where the sons of Carolina taught a nation to be free,
And her daughters taught their brothers to be brave;
O'er a land of peaceful plenty, from the highlands to the sea,
May thy banner, Alma Mater, ever wave.

Series 18

MARCH, 1925

No. 3

Meredith College

Raleigh, North Carolina

QUARTERLY BULLETIN



Twenty-sixth Catalogue Number

Announcements for 1925-1926

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1925

JANUARY

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1926

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Calendar for the Year 1925-1926

Sept. 9.	Wednesday	FIRST SEMESTER begins. Examinations for making up conditions and deficiencies.
Sept. 9-10.		MATRICULATION and REGISTRATION of all Students.
Sept. 11.	Friday	LECTURES and CLASS WORK begin.
Nov. 26.	Thursday	THANKSGIVING DAY, a holiday.
Dec. 7.	Monday	Examinations for making up conditions and deficiencies.
Dec. 22.	Tuesday	2:30 p. m. CHRISTMAS RECESS begins.
Jan. 6.	Wednesday	8:30 a. m. CHRISTMAS RECESS ends.
Jan. 15-26.		MATRICULATION and REGISTRATION of new Students.
Jan. 20-26.		FIRST SEMESTER examinations.
Jan. 27.	Wednesday	LECTURES and CLASS WORK of second semester begin.
Feb. 4.	Thursday	FOUNDERS' DAY, a half holiday.
March 31.	Wednesday	2:30 p. m. Spring holiday begins.
April 8.	Thursday	8:30 a. m. Spring holiday ends.
May 3.	Monday	Examinations for making up conditions and deficiencies.
May 18-27.		STUDENTS must submit to the dean their schedule of work for 1926-1927.
May 24-29.		SECOND SEMESTER examinations.
May 29-June 1.		COMMENCEMENT.

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* Miss Elizabeth Stueven died February 11, 1925. Her sister, Miss Hermine Stueven was elected her successor for the remainder of the session.

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DIRECTOR-PROFESSOR OF PIANO, ORGAN, AND THEORY.

MRS. WILLIAM JASPER FERRELL,

GRADUATE OF NANSEMOND SEMINARY; PUPIL OF MRS. GREGORY MURRAY, OF
PHILADELPHIA; GRADUATE OF BURROWS KINDERGARTEN SCHOOL;
GRADUATE OF DUNNING KINDERGARTEN SCHOOL
PROFESSOR OF MUSIC PEDAGOGY.

ALICE F. STITZEL,

CHICAGO MUSICAL COLLEGE; STUDENT OF ELLEN KINSMAN MANN, CHICAGO;
A. Y. CORNELL, OF NEW YORK
PROFESSOR OF VOICE CULTURE.

WILHELMINA BAYER CROWELL,

STUDENT OF COLLEGE OF MUSIC, NEW YORK CITY; GUSTAV L. BECKER, NEW YORK;
HARMONY WITH HENRY HOLDEN HUSS AND FREDERICK SCHLEIDER
STUDENT OF PUBLIC SCHOOL MUSIC AT CORNELL UNIVERSITY
PROFESSOR OF PIANO.

MAY CRAWFORD,

GRADUATE BROWNELL HALL, OMAHA, NEBRASKA; STUDENT UNIVERSITY OF
NEBRASKA SCHOOL OF MUSIC; FOUR YEARS IN PARIS; PIANO WITH WAG-
NER SWAYNE; HARMONY AND ANALYSIS WITH CAMPBELL TIPTON;
SOLFEGGIO AND THEORY WITH EMILE SCHVARTZ
OF PARIS CONSERVATOIRE
PROFESSOR OF PIANO.

MARION STUART PHILLIPS, L.M.C.M.,
PUPIL OF PERCY GRAINGER AND ARTHUR DEGREEF, LONDON
PROFESSOR OF PIANO.

KATHERINE ARMSTRONG,
PEABODY CONSERVATORY OF MUSIC; STUDENT OF GEORGE F. BOYER
PROFESSOR OF PIANO.

CONSTANCE EBERHARDT,
STUDENT OF SYLVA DERDEYN MCDERMOTT, YVONNE DETREVILLE, OSCAR SAENGER,
ARTURO PAPALARDO
PROFESSOR OF VOICE.

EMILY PARSONS,
STATE NORMAL OF MASSACHUSETTS SCHOOL OF MUSIC PEDAGOGY, NORTHAMPTON,
MASS.; STUDENT OF MABEL A. MAYNARD, RUPERT NEILY, AND FRANK LAFORGE
PROFESSOR OF VOICE.

HARRIET ALMEDA WAKEMAN,
NEW ENGLAND CONSERVATORY OF MUSIC; STUDENT OF EUGENE GRUENBERG,
C. M. LOEFFLER, SAM FRANKO, FREDERICK E. HAHN
PROFESSOR OF VIOLIN.

Student Assistants

EDNA EARLE WALTON,
JENNIE MAE HARTSFIELD,
STUDENT ASSISTANTS IN BIOLOGY.

EDITH LUCINDA MORGAN,
MARGARET EAGLES,
VELMA PATTERSON,
STUDENT ASSISTANTS IN CHEMISTRY.

IOWNA DANIELS,
STUDENT ASSISTANT IN HOME ECONOMICS.

BESSIE JACKSON,
THERESA NEWTON,
ELIZABETH PURNELL,
BETTY HEWLETT,
GLENNIE MORGAN,
STUDENT ASSISTANTS IN LIBRARY.

JUANITA GARRETT,
STUDENT ASSISTANT IN PHYSICAL EDUCATION.

Committees of the Faculty

Advanced Standing—MISS LAW, MR. BOOMHOUR, MISS BARBER, MR. CANADAY.

Appointments—MR. PERRY, MR. BROWN, MISS POTEAT.

Athletics—MISS ROYSTER, MISS M. M. JOHNSON, MISS HERRING.

Bulletin—MISS HARRIS, MISS PORTER, MISS SMITH.

Catalogue—MR. BOOMHOUR, MR. CANADAY, MISS M. L. JOHNSON.

Classification—THE DEAN, with the heads of the departments.

Executive—PRESIDENT BREWER, DEAN BOOMHOUR, MISS COVINGTON, MISS LAW, MISS ALLEN, MISS POTEAT.

Grounds—MISS WELCH, MRS. COOPER, MR. FERRELL.

Lectures—MR. RILEY, MISS WINSTON, MISS HARRIS.

Library—MR. FREEMAN, MISS ALLEN, MISS BREWER.

Public Functions—MISS COVINGTON, MR. BROWN, MRS. FERRELL.

Concerts—MR. BROWN, MRS. CROWELL, MISS STITZEL.

Officers of the Alumnae Association, 1924-1925

President—MARY LOIS FERRELL, '16, N. C. C. W.....Greensboro, N. C.

Vice-President—LOIS JOHNSON, '15.....Thomasville, N. C.

Recording Secretary—DORA COX, '08.....Winterville, N. C.

Corresponding Secretary—ELLEN DOZIER BREWER, '18, Meredith,
Raleigh, N. C.

Treasurer—MINNIE GOSNEY, '14, 327 E. Edenton St.....Raleigh, N. C.

Alumnæ Editor of Twig—MRS. WILMER J. BETTS, '21.....Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

By the last treasurer's report, June 30, 1924, the value of the college grounds and buildings was \$390,800, and of the equipment \$64,840.43, making a total value of the real property and equipment of \$455,640.43. The productive endowment by the same report was \$411,562.76, the non-productive fund \$25,100, and the deferred endowment \$15,000, making a total endowment fund of \$451,662.76, and a grand total of \$907,303.19. This sum does not include the \$750,000 provided by the Baptist State Convention for building the new plant. By the bursar's report of the same year the receipts from students and miscellaneous sources, with assets, were \$184,651.24.

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold degrees are eligible for full membership in the American Association of University Women.

Location

Meredith College is admirably located in Raleigh, the educational center of the State. The number of schools and colleges is due not only to the broad educational interest centering in

the State capital, but also to the natural environment and healthful climate. Raleigh is situated on the edge of the plateau which overlooks the coastal plain, and is 365 feet above sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The water supply, too, is excellent; it comes from a short, never-failing stream which has a controlled watershed, and it is regularly tested by experts.

Buildings are now in process of construction on the new site located three miles west of the center of the city and three-quarters of a mile from the city limits. The new site contains one hundred and thirty acres and is regarded as a most desirable location for our institution. It will have many advantages and will contribute in many ways to the life and happiness of all identified with the college. It is expected that the new plant will be ready by the fall of 1926. Among the many advantages of college life in the capital city is the opportunity of hearing concerts and important addresses by distinguished speakers in the city auditorium and of witnessing the meetings of the State legislature, the annual meeting of the North Carolina Literary and Historical Association, the State Social Service Conference, and other noteworthy gatherings.

The college owns at present ten buildings: Main Building, Faircloth Hall, Home Economics Building, East Building, and six cottages.

Main Building, completed in 1899, contains the chapel, executive offices, classrooms, laboratories, library, art studio, living rooms and dining-room.

Faircloth Hall, built in 1904, accommodates ninety-six students, two in a room, and contains four large classrooms, the music practice rooms, and the two society halls.

The Home Economics Building, purchased in 1913, and first used in 1914, contains the lecture room and laboratories of the department of Home Economics, and the president's living rooms.

East Building, purchased in 1899, contains dormitory and dining-rooms, and Y. W. C. A. reception room.

Each of these buildings, except the Home Economics Building, is of brick. All are lighted by electricity and heated by steam, and have bath-rooms with hot and cold water on each floor. The rooms, homelike and attractive, with plenty of light and fresh air, show ample provision for comfort and health.

North and South cottages, purchased in 1900, the Person Street cottage, purchased in 1916, and the Adams cottage, purchased in 1919, are heated by stoves or grates, but in other respects are equipped like the other buildings.

In addition to these, Myatt Building, situated on Blount Street opposite Main Building, is rented for use as a dormitory. It is heated by steam and accommodates about forty students.

The regulations for all buildings are the same. There are no discriminations among the students in any way.

A night watchman is employed throughout the year.

Laboratories

The laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are eleven thousand seven hundred volumes and three thousand pamphlets in the library. These have been selected by heads of departments and are in constant use by students. One hundred and fifty-one magazines, fifty-two college magazines, and fifteen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some twenty thousand, and the State Library of fifty-two thousand volumes, are open to students, and are within three blocks of the college. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required also to attend Sunday school and church services each Sunday morning, five absences without excuse being allowed during the year.

The Young Woman's Christian Association is one of the religious organizations of the college. The work and direction of this body are under the management of the students, assisted by a faculty advisory committee. The faculty may become members of the Association, and as such share in the meetings. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held every Sunday night, for the purpose of fixing the key-note for the week.

The Young Woman's Auxiliary, with an independent corps of officers, with definite denominational affiliation, is in reality the missionary department of the Young Woman's Christian Association of Meredith College. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches and reported to treasurer of Young Woman's Auxiliary.

The four B. Y. P. U.'s, maintained as the training department of the association, reach every member and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing

systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to fit each one for an efficient, intelligent work in Sunday school. During the past year there has been a Student Volunteer Band of 15 members for Foreign Missions.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All resident students are required to take two hours a week of Physical Education. Seniors who have passing grades for six semesters will be exempt. As far as possible students are organized in classes according to the number of years that they have had the work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in the spring, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletic committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped infirmary under the direction of an efficient nurse is maintained for benefit of students unable to attend regular work on account of sickness. Once a month during the year the physician in charge lectures to the student-body on general hygiene and the care of the body. Every student is required to attend these lectures except in her junior and senior years.

The physician in charge holds office hours at the college, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

In each society there is offered a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton

Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig*.

Chapel Speakers and Other Lecturers, 1924-1925

Sept. 20—Miss Sophie Lanneau. Chinese Girls.

Oct. 10—Rev. E. N. Johnson. Challenge to Prayer Life.

Nov. 22—Mr. Baldwin W. Goss. Law Enforcement.

Dec. 6—Dr. James Harvey Robinson. History and the Public.

Dec. 12—Rev. G. W. Griffin. Courage.

Jan. 24—Dr. J. W. O'Hara. Mountain Schools.

Feb. 2—M. Louis Reau. Artistic Relations between France and America.

Feb. 3—Dr. W. R. Burrell. Romance of the Road.

Feb. 5 and 6—Dr. J. Q. Adams. Elements of Shakespeare's Greatness. Sir Walter Raleigh. London of Shakespeare's Time.

March 5 and 6—Dr. Norman Angell. Human Nature and the Management of Society. Patriotism and Peace. Great Illusions of International Politics.

Concerts

Nov. 10—Edwin Swain, Baritone.

Feb. 17—Cameron McLean, Baritone.

April 7—Charles Wakefield Cadman, Composer.

Expenses

Tuition Each Semester

College course	\$ 50.00
Literary and theoretical work in Music Course	50.00
Public School Music	5.00
Piano	\$37.50, 45.00
Organ	45.00
Violin	45.00
Voice	\$35.00, \$37.50, 45.00
Art	35.00
China Painting	35.00
One class course	17.50
Two class courses	30.00
Three class courses	40.00

Fees Each Semester

Matriculation fee (applied on semester's tuition)	\$ 25.00
Incidental fee	10.00
Chemical laboratory fee	2.50
Biological laboratory fee	2.50
Physics laboratory fee	2.50
Cooking laboratory fee	7.50
Sewing laboratory fee	1.00
Library fee	2.50
Lecture-Concert fee	2.50
Gymnasium fee	1.00
Medical fee	5.00
Ensemble or Chamber Music .....	.50
Interpretation Class .....	.50
Use of piano one hour daily	4.50
For each additional hour	2.25
Use of pipe organ, per hour .....	.25
Laundry (flat work only)	5.00

Table Board Each Semester

Main Building	\$100.00
Club (estimated)	57.50

Room Rent Each Semester

Including fuel, light, and water:

Main Building	{	Front rooms or two-girl rooms.....	\$30.00
		Other rooms in Main Building.....	27.50
Faircloth Hall	{	Front rooms	30.00
		Other rooms in Faircloth Hall.....	27.50
Myatt Building.....			27.50
East Building.....			25.00
Cottages.....			22.50

Summary of Expenses for the Year in the Literary Course

Board in Main Building, room, lights, fuel, and

bath.....	\$265.00 to \$280.00
Tuition	100.00
Medical fee	10.00
Library fee	5.00
Gymnasium fee	2.00
Lecture-Concert fee	5.00
Incidental fee	20.00
Laundry (flat work only).....	10.00

Total.....\$397.00 to \$412.00

With board in the club, this amount is about \$85.00 less.

In view of the uncertainty of prices of supplies, the charge for board cannot be guaranteed. It is hoped, however, that no increase over the above figures will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, \$5.00.

Nonresident students are excused from the payment of the medical fee and also of the gymnasium and lecture fees unless they wish to take these courses, but are required to pay the library fee if they take any class work.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be remitted. But in event of sickness of such a nature as in the opinion of the college

physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of \$10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The table board in this way is reduced to \$57.50 a semester, and is payable in monthly installments. This year 140 students have taken their meals in the club.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of \$25 before registering with the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of \$1 and to show receipt for the same to the dean. This special fee of \$1 will be required of those who are late in entering as well as of those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration see page 32.

To secure rooms, application must be accompanied by a deposit of \$10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The \$10 room fee deposit and the \$25 matriculation fee will be deducted from the first bill of each semester, *but they are not returnable under any circumstances.*

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate, and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college, and should arrange with the president as early as possible the dates for examinations.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college, provided the deficiencies do not exceed two units. Deficiencies that are not made up by regular class work must be satisfied by the middle of the second year. Deficiencies that are made up by regular class work must be satisfied by the beginning of the third year. Students who do not comply with these regulations will be required to withdraw from the college.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer :

English	3	units	
Latin	4	units	
or			
Latin	3	units	} 5 units
French or German.....	2	units	
Mathematics { Algebra	1.5	units	
{ Geometry	1	unit	
Elective*.....	5.5 or 4.5	units	
<hr/>			
Total.....	15	units	

Every candidate for the B.S. degree must offer :

English	3	units	
French†	2	units	
German†	2	units	
Mathematics { Algebra	1.5	units	
{ Geometry	1	unit	
Elective‡	5.5	units	
<hr/>			
Total.....	15	units	

* The elective units must be selected from the following: History, Bible, Science, Cooking, Agriculture, Vegetable Gardening, Commercial Geography, a fourth unit in Latin, an additional unit in French or German, an additional half-unit in Commercial Arithmetic. Plane Trigonometry, Solid Geometry, or Advanced Algebra. Not more than four half-unit courses will be accepted. Not more than two units will be allowed on vocational subjects.

† Four units of Latin may be substituted for both French and German, or two units of Latin may be substituted for either French or German; or two units of Spanish may be substituted for two units of either French or German; one of the languages offered for entrance must be continued for at least one year in college.

‡ The required and elective subjects allowed for entrance to the A.B. course may be offered; also a half-unit in Mechanical Drawing. Free-hand Drawing or Sewing may be offered. Not more than four half-unit courses will be accepted. Not more than three units will be allowed in vocational subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration*.—All students, upon arrival at the college, should report at the office of the president and register.

2. *Matriculation*.—On September 9 and 10 all students should report at the office of the bursar and pay the required fee. Matriculation for the second semester should be completed on or before January 23.

3. *Classification*.—On September 9 and 10 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 26.

Definition of Entrance Requirements

ENGLISH (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1923-1925

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all

oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1923-1925

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Dickens, *A Tale of Two Cities*; George Eliot, *Silas Marner*; Scott, *Quentin Durward*; Stevenson, *Treasure Island* or *Kidnapped*; Hawthorne, *The House of the Seven Gables*.

Group II. Shakespeare, *Merchant of Venice*, *Julius Caesar*, *King Henry V*, *As You Like It*.

Group III. Scott, *The Lady of the Lake*; Coleridge, *The Ancient Mariner*; and Arnold, *Sohrab and Rustum*. A collection of representative verse, narrative, and lyric. Tennyson, *Idylls of the King* (any four). The *Æneid* or the *Odyssey* in a translation of recognized excellence, with omission, if desired, of Books I-V, XV, and XVI of the *Odyssey*.

Group IV. *The Old Testament* (the chief narrative episodes in *Genesis*, *Exodus*, *Joshua*, *Judges*, *Samuel*, *Kings*, and *Daniel*, together with the books of *Ruth* and *Esther*). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverley Papers*; Macaulay, *Lord Clive*; Parkman, *The Oregon Trail*; Franklin, *Autobiography*.

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); two modern plays. All selections from this group should be works of recognized excellence.

2. Books for Study.

One selection to be made from each group.

Group I. Shakespeare, *Macbeth*, *Hamlet*.

Group II. Milton, *L'Allegro*, *Il Penseroso*, and either *Comus* or *Lycidas*; Browning, *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down in the City*, *The Italian in England*, *The Patriot*, *The Pied Piper*, "*De Gustibus*"—, *Instans Tyrannus*, *One Word More*.

Group III. Macaulay, *Life of Johnson*; Carlyle, *Essay on Burns*, with a brief selection from Burn's poems; Arnold, *Wordsworth*, with a brief selection from Wordsworth's poems.

Group IV. Burke, *Speech on Conciliation with America*. A collection of orations, to include at least *Washington's Farewell Address*, *Webster's First Bunker Hill Oration*, and *Lincoln's Gettysburg Address*.

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading:

Moore and Allen, *Beginner's French*; Méras et Roth, *Petit Contés de France*; or Guerber, *Contes et Légendes*; Mairret, *La Tache du Petit Pierre*; Lavissee, *Histoire de France, Cours Elementaire*; Ballard, *Stories for Oral French*.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon*; or Augier, *Le Gendre de M. Poirier*; George Sand, *La Mare au Diable*; Lamartine, *La Révolution Française*; Mérimée, *Colomba*; Daudet, *Contes Choisis*; Pattou, *Causeries*; François, *French Prose Composition*, Part I.

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar*. Texts for reading:

Zinnecker, *Deutsch für Anfänger*; Ballard and Krause, *Short Stories for Oral German*; Müller and Wenckebach, *Glück Auf*; Storm, *Immensee*; Wilhelmi, *Einer muss heiraten*; Anderson, *Bilderbuch ohne Bilder*; Arnold, *Fritz auf Ferien*; Thomas, *Practical German Grammar*.

SECOND-YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Müdschen von Treppi*; Allen, *Vier Deutsche Lustspiele*; Hatfield, *German Lyrics and Ballads*; Hillern, *Höher als die Kirche*; Wildenbruch, *Das Edle Blut*; Freitag, *Die Journalisten*.

LATIN (4 units)*

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax. D'Ooge, *Latin for Beginners* is recommended.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

* Instead of four units in Latin, three units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. Grammar, Allen and Greenough recommended. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Aeneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

(a) Ancient History to the fifth century or to about 800 A. D., or Early European History to about the beginning of the eighteenth century (1 unit).

(b) Mediæval and Modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).

(c) English History (1 unit).

(d) American History (1 unit).

(e) Civics ($\frac{1}{2}$ unit).

MATHEMATICS (2.5 units)***ALGEBRA (1.5 UNITS)**

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binomial theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

* An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY ($\frac{1}{2}$ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

- | | |
|----------------------------|------------|
| A. Bible Study. | } (1 UNIT) |
| B. Sunday School Pedagogy. | |
| C. Mission Study. | |

A. *Bible Study.*

Two hours a week throughout the year.

1. The Bible Section of the *Normal Manual*—sixteen to twenty lessons. This is to serve as an introduction to the study of the Bible.

2. The *Old Testament*—forty lessons.

a. McLearn, *Old Testament History*, abridged edition.

b. Readings in the historical books. These will be assigned by the teacher and will average one chapter for each lesson.

c. Readings in the Prophets, *Isaiah*, chapters 5, 6, 53, 60, 61; the following books: *Amos*, *Nahum*, *Haggai*, *Malachi*.

d. Readings in the poetical books, *Job*, 28; *Psalms*, 1, 2, 8, 19, 22, 29, 51, 84, 90, 103, 119, 137, 147, 148; *Proverbs*, 1, 2, 3, 4, 5, 6, 20, 31; *Ecclesiastes*, 11:9-12:14.

3. The *New Testament*—forty lessons.

a. McLearn, *New Testament History*, abridged edition.

b. Kerr, *Harmony of the Gospels*—The analysis and enough of the text to get a connected view of the life of Jesus from the *New Testament* itself.

c. *The Acts of the Apostles*.

- d. One from each of the four groups of Paul's Epistles as follows: *I Thessalonians, Galatians, Colossians, II Timothy.*
- e. The Epistle to the *Hebrews.*
- f. First Epistle of *John.*

B. *Sunday School Pedagogy.*

One hour a week throughout the year in the study of the *New Normal Manual*—Divisions I and II. If all the time is not needed, it can be used in the Bible work.

C. *Missions.*

One hour a week throughout the year. The following books are to be used:

- a. State Missions: L. Johnson, *Christian Statesmanship.*
- b. Home Missions: V. I. Masters, *Baptist Home Missions.*
- c. Foreign Missions: T. B. Ray, *Southern Baptist Foreign Missions.*

Christian Statesmanship must be taken, and either one of the others.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE ($\frac{1}{2}$ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography.*

PHYSICS ($\frac{1}{2}$ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

* A student who has not had the equivalent of four one-hour recitations a week throughout the school year in Physiology or Physical Geography will not be given full credit for that subject. The maximum credit allowed for Physiology and Physical Geography is one and one-half units.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics*.

BOTANY ($\frac{1}{2}$ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relations of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE ($\frac{1}{2}$ UNIT OR 1 UNIT)

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING ($\frac{1}{2}$ UNIT OR 1 UNIT)*

A full unit in Cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

* Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate. During her college course she must make grades sufficient to entitle her to sixty points. Students who enter after the session of 1924-1925, will be required to make grades sufficient to be entitled to seventy-five points*

Any subject counted toward one degree or diploma may also be counted toward a second degree or diploma, provided that that subject is one of the prescribed or elective subjects for such second degree or diploma.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester. No student may take more than sixteen hours of work a week, except by action of the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The degrees conferred are Bachelor of Arts and Bachelor of Science.

Bachelor of Arts

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree 68 are prescribed, 30 are chosen from one of the groups of majors and minors, and 22 are free electives. (Page 45.)

* A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Arts.

Bachelor of Science

To be entitled to the degree of B.S., the student must complete the 68 semester hours of prescribed work, and, in addition, 52 semester hours of elective work. (Page 47.)

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Science.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A student who is conditioned on any of the work of a semester will be given only one examination for the removal of a condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on the second Wednesday of the next September. Conditions for the work of the second semester must be removed on the second Wednesday of the next September or on the first Monday of the next December. If the student does not remove the condition at one of these two times, she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work

of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations. A senior having any condition the Thursday before commencement will be given one opportunity to make up the condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Outline of Course for the A.B. Degree

Freshman Year

<i>Subjects</i>	<i>Semester Hours</i>	<i>Page</i>
English 10-11	6	57
*Latin	6	66
Chemistry 10-11	8	} 18 or 20
*French	6	
*German	6	
History 10-11	6	
Mathematics 10-11	6	
Education or Religious Ed.....	3 or 6	

Sophomore Year

English 20-21	6	57
Biology	6	} 18 or 20*
Chemistry 10-11	8	
*French	6	
*German	6	
*Latin	6	
History 10-11	6	
Mathematics 10-11	6	} 6
Elective	6	

Junior Year

Psychology 30	3	54
Ethics or Sociology	3	76
Religious Education 20-21	6	73
Biology 20-21	6	} 6 or 0
Physics 30-31	6	
Elective	6	} 12 or 18
Electives	12 or 18	

Senior Year

Physics 30-31	6 or 0.....	71
Electives	22 or 28	

* The language or languages that were offered for entrance must be continued in college for at least one year. At least one of the languages that was offered for entrance must be continued in college for at least two years, unless Latin 10-11 and either French 10-11 or German 10-11 are completed during the freshman year. At least two years of work, including work that was accepted for entrance, must be completed in every language that counts towards entrance or a degree. Credit in at least two languages must be completed before graduation.

Of the sciences Chemistry, Biology and Physics, two must be chosen and completed as follows: Chemistry during the first or second year, Biology during the second or third year, Physics during the third or fourth year. At least one science must be completed by the end of the sophomore year.

History 10-11 and Mathematics 10-11 must be completed by the end of the sophomore year.

All prescribed freshman studies, including History and Mathematics, must be taken either the first or second year. All prescribed freshman and sophomore studies must be completed by the beginning of the senior year. Any student who has not complied with these regulations will not be eligible for graduation the next Commencement.

The electives must be distributed as follows: (1) A major subject of not less than 18 semester hours in one department; (2) A minor subject of not less than 12 semester hours in one department; (3) Free electives of not less than 22 semester hours or enough to make a total of 120 semester hours. The choice of the major subject must be made by the end of the sophomore year and all electives must be approved by the head of the department in which the student elects her major subject.

Major courses may be selected in any one of the following departments: (1) Education, (2) English, (3) French, (4) German, (5) History, (6) Latin, (7) Mathematics, (8) Religious Education, (9) Science.

Minor courses may be selected in any one of the departments that offers major courses or in the department of Greek or Home Economics.

Free electives may include any subject offered as a major or a minor, not previously included in the major or minor course, or may include Astronomy, Geology, Art History, Art Education, or Theoretical Course in Music.

Outline of Course for the B.S. Degree

Freshman Year

<i>Subject</i>	<i>Semester Hours</i>	<i>Page</i>
Chemistry 10-11	8	51
English 10-11	6	57
*French	6	
*German		
*Latin		
Mathematics 10-11	6	69
†Electives	6	

Sophomore Year

Biology 20-21	6	49
English 20-21	6	57
History 10-11	6	62
*French†	6	
*German		
*Latin		
†Electives	6	

Junior Year

Physics 30-31	6	71
Psychology 30	3	54
Religious Education 20-21	6	73
Education	3	
Ethics		
Religious Education		
Sociology	12	
†Electives		

Senior Year

†Electives	28
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* At least one of the languages that was offered for entrance must be continued in college for at least two years, unless either French 10-11 or German 10-11 or Latin 10-11 is completed during the freshman year.

† Subjects to count toward the major course or minor course or free electives.

With the approval of the head of the department in which the major course is to be elected, Chemistry 1 or Mathematics 1, or both, may be taken in the sophomore year, and an equivalent amount of sophomore work substituted in the freshman year.

The degree of B.S. is given in General Science and in Home Economics.

Electives for the B.S. degree in General Science must be distributed as follows: (1) A major course, consisting of 18 semester hours from the department of Chemistry, Biology, and Physics; (2) A minor course, consisting of 12 semester hours; (3) Free elective, consisting of 22 semester hours.

Electives for the B.S. degree in Home Economics must be distributed as follows: (1) A major course of 35 semester hours, as follows: Freshman year, Elementary Physiology; Sophomore year, Chemistry 20-21 and Cooking 20-21; Junior year, Household Management, and Textiles; Senior year, Dietetics and Economics. (2) Free electives of 18 semester hours.

The choice of the major course must be made before the middle of the Freshman year, and all major subjects, all minor subjects, and all free electives must be approved by the head of the department in which the student elects her major course.

The minor courses and the free electives may be chosen on the same basis as for the A.B. degree.

SCHEDULE OF RECITATIONS

8:30 Wed. Fri.	8:30 Tues. Thu. Sat.	9:30 Mon. Wed. Fri.	9:30 Tues. Thu. Sat.	11:00 Mon. Wed. Fri.	11:00 Tues. Thu. Sat.
Art Education Biology 20-21 (a) Education 20-21 Religious Ed. 32-33 Wed. Cookery 20-21 History 40-45 Tues. Wed. Fri. Sat. French 6-7 (a, b)	Chemistry 10-11 (a) Education 10, 32, 33 English 10-11 (a, b) English 20-21 (a, b) Latin 10-11 (a) Mathematics 40, 41 Social Science 30, 31, 40 Tues. Wed. Fri. Sat. French 6-7 (a, b)	Education 30 (a) English 10-11 (c) English 20-21 (c) French 10-11 (a) French 20-21 (a) History 10-11 (a) Latin 10-11 (b) Greek 30-31 Mathematics 20-21 Physics 30-31 Religious Ed. 20-21 Tues. Wed. Fri. Sat. French 6-7 (c) Wed. Fri. Biology 20-21 (b)	Biology 11 Chemistry 10-11 (b) English 10-11 (d) French 10-11 (b) French 20-21 (b) Economics 20-21, 30 Home Appreciation 10 Latin 30-31 Mathematics 30-31 Religious Ed. 10, 11 Tues. Wed. Fri. Sat. French 6-7 (c)	Education 30 (b), 31 English 10-11 (c) English 36 History 40-41 Greek 32-33 Mathematics 10-11 (a, b) Mon. Tues. Thu. Fri. French 4-5 (a, b) Tues. Thu. Fri. Sat. German 4-5 Household Management Laboratory Biology 20 (a) Wed. Fri. Chemistry 20 Monday Chemistry 10 (c) Fri. Sat. Cookery 31 Monday	Biology 30-31 Education 45, 49 English 10-11 (f) English 33 History 30-31 Home Appreciation 33 Latin 10-11 (c) Mathematics 13 Mon. Tues. Thu. Fri. French 4-5 (a, b) Tues. Thu. Fri. Sat. German 4-5 Thursdays Religious Ed. 24, 25 Laboratory Biology 32-33 Tues. Sat. Biology 20 (b) Thur. also Monday at 2:30
12:00 Mon. Wed. Fri.	12:00 Tues. Thu. Sat.	1:30 Mon. Wed. Fri.	1:30 Tues. Thu. Sat.	2:30	
French 10-11 (c) History 10-11 (b) Latin 8-9 (a) Greek 20-21 Mathematics 42, 43 Monday English 30-31 Mon. Tues. Thu. Fri. French 4-5 (c) Wednesdays French 30-31 Cooking 30 Cooking 31 Laboratory Biology 20 (a) Wed. Fri. Chemistry 20 Monday Chemistry 10 (c) Fri. Sat. Cooking 31 Monday	Chemistry 20-21, 32 Education 40, 43 English 10-11 (g) English 20-21 (d) German 10-11 History 10-11 (c) Mathematics 10-11 (c, d) Tues. Wed. Thu. Fri. French 4-5 (c) Tuesdays Latin 22-23 Thu. Sat. Latin 20-21 Laboratory Biology 32-33 Tues. Sat. Biology 20 (b) also Mon. 2:30	Astronomy 36 Chemistry 10-11 (c) English 40-41 Geology 39 History 10-11 (d) Mathematics 10-11 (c) Mon. Fri. Biology 32-33 Mon. Tues. Thu. Fri. French 6-7 (d) Wednesdays Textiles	English 42-43 French 10-11 (d) History 10-11 (c) Latin 8-9 (b) Mon. Tues. Thu. Fri. French 6-7 (d) Tues. Wed. Thu. Sat. German 6-7 Laboratory Cooking 20-21 on Tues. Thu. 1:30 to 4:30	Education 20-21 Tuesdays Art History 30-31 Wed. Fri. 2:30 to 4:30 Laboratory Biology 20 (b) Monday Chemistry 10 (a) Mon. Fri. Chemistry 20 Wednesday	Laboratory Biology 20 (c) Tues. Thu. Chem. 10 (b) Tues. Thu. Cooking 20 Tues. Thu. Textiles Tues. Thu.

Courses of Instruction

I. Biology

LENA AMELIA BARBER, *Professor.*

DR. ELIZABETH DELIA DIXON CARROLL, *Professor of
Physiology and Hygiene.*

11. Elementary Physiology and Hygiene.

Required of B.S. freshmen majoring in Home Economics.
Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

This course includes a study of the general structure of the body; especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

TEXT.—Hough and Sedgwick, *The Human Mechanism.*

20-21. General Biology.

Required of B.S. sophomores and open to other college students.
Three hours a week for a year. Two hours lecture and recitation and four hours laboratory. Lectures: Sec. (a), Wednesday, Friday, 8:30; Sec. (b), Wednesday, Friday, 9:30. Laboratory: Sec. (a), Monday, Friday, 11:00-1:00; Sec. (b), Monday, 2:30-4:30, Thursday, 11:00-1:00; Sec. (c), Tuesday, Thursday, 2:30-4:30; Sec. (d), Wednesday, Friday, 2:30-4:30.

This course aims to present the most important biological facts and principles, and so to relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the role of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environments, disease, death, the role of microorganisms, growth, reproduction, and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, \$2.50.

TEXT.—Burlingame, Heath, Martin and Pierce, *General Biology.*

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Three hours a week for a year.
Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; the hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS.—Kirk, *Handbook of Physiology*; Flint, *Human Body*; Martin, *Human Body*; Schaffer and Flint, *American Text-book of Physiology*; Gray, *Anatomy*.

32. Zoölogy.

Elective for juniors and seniors. Prerequisite: Biology 20-21. Three hours a week for the first semester. Two hours lecture and recitation and four hours laboratory. Lectures: Monday, Friday, 1:30. Laboratory: Tuesday, Saturday, 11:00-1:00.

The purpose of this course is to familiarize the student with a series of animal types. Each animal is studied with regard to its structure, physiology, life history, and economic importance. A comparative study is made of the types. Special stress is given development and inheritance.

Laboratory fee, \$2.50.

33. Botany.

Elective for juniors and seniors. Prerequisite: Biology 20-21. Three hours a week for the second semester. Lectures: Monday, Friday, 1:30. Laboratory: Tuesday, Saturday, 11:00-1:00.

Besides familiarizing the student with the general principles which underlie the simpler physiological processes of plants, this course includes a comparative study of representative species of the great plant groups.

Laboratory fee, \$2.50.

II. Chemistry

LULA GAINES WINSTON, *Professor*.

MARY MARTIN JOHNSON, *Associate Professor*.

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Three hours lecture and recitation a week, and four hours laboratory. Eight semester hours credit. Lectures: Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (a), Monday, Friday, 2:30-4:30. Sec. (b), Tuesday, Thursday, 2:30-4:30. Sec. (c), Wednesday, Friday, 11:00-1:00.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, \$5.

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Three lectures and four hours of laboratory a week for a year. Credit, eight semester hours. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, 11:00-1:00; Wednesday, 2:30-4:30.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, \$5.

30-31. Quantitative Analysis.

Elective for A.B. and B.S. students. Prerequisite: Chemistry 20-21. One recitation and six hours of laboratory work a week for a year. Six semester hours.

The year is devoted to the study of standard gravimetric and volumetric methods of estimating the common bases and acids.

32-33. Applied Chemistry.

Elective for A.B. and B.S. students. Prerequisite: Chemistry 20-21. Three hours a week for a year. Tuesday, Thursday, Saturday, 12:00.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials and the equipment required.

First Semester—Inorganic Chemistry.

Second Semester—Organic Chemistry.

34. Organic Chemistry, Carbocyclic Compounds.

Prerequisite: Chemistry 20-21. An elective course intended, primarily, for students preparing to study medicine. Four hours of laboratory work a week for first semester. Two semester hours.

35. History of Chemistry.

Elective for A.B. and B.S. students. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.

37. Methods of Teaching Chemistry.

Elective for A.B. and B.S. students. Prerequisite: one elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit.

The chief aim is to prepare students to teach Chemistry in the high schools.

III. Education and Psychology

HERBERT JUDSON PERRY, *Professor.*

SUSIE HERRING, *Instructor.*

The courses in this department are intended primarily for students who are preparing to teach. They have been so worked out that students properly electing work become eligible for full professional certification in North Carolina in *academic subjects*, and for *special certificates* in Home Economics, in Music, and in Drawing. All courses listed count toward the certificates. *Only* those courses listed under this department carry professional credit.

Students will be required to adhere *strictly* to their classification status in registering for courses in this department. All students planning to teach should consult with the instructor as to which courses to elect for proper certification. As organized the courses *do not* lead to the *Vocational Certificates*.

10-11. Introduction to Education.

Elective for freshmen and in 1925-1926 for sophomores (in special cases). Three hours a week for the year. Tuesday, Thursday, Saturday, 9:30.

A basal course planned to orient the student, and to give a broad general view of the teacher's work. The following topics will be considered: The Teacher, The Child, The Teaching Process, Organization and Curriculum, Democracy and the Public Schools, and The Technique of Teaching.

Parallel Readings, Discussions, Notes.

TEXTS.—Frasier and Armentrout, *An Introduction to Education*, and Holley, *The Technique of Teaching*.

20-21. General Psychology.

Elective for sophomores planning to teach, and meeting the requirements of Psychology of the A.B. and B.S. courses. Three hours a week for the year. Tuesday, 2:30; Wednesday, Friday, 8:30.

This course in which more applications and experiments are possible takes the place of 30 described below, and is intended primarily

for students of Education, thus affording a better foundation for the work in junior and senior years in this, and other departments.

Parallel Readings, Reports, Discussions, Notes.

TEXTS.—To be selected.

30. General Psychology.

Required of A.B. and B.S. juniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30, Monday, Wednesday, Friday, 9:30, 11:00.

A study is made of human behavior in its mental bearings. The relation of the nervous system to mental life is studied in some detail. An introductory course. Some simple experiments.

Parallel readings.

Reports, Class Discussions, Notes.

31. Educational Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Three hours a week for second semester. Monday Wednesday, Friday, 11:00.

Careful study of the learning process. The principles set forth are developed primarily from experiments and laboratory work. Teaching applications are deduced.

Parallel Readings, Reports, Discussions.

TEXT.—To be selected.

32. Principles and Methods of Teaching.

Elective for juniors and seniors. Prerequisite or Parallel: General Psychology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

TEXTS.—To be selected.

33. Child Study and Child Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

Hereditary forces operative in the life of a child. Physical development of children. Stages in their mental development. Inter-

relations of child's physical and mental growth. Moral development and training. Practical bearings of ideas and principles as formulated.

Readings, Notes, Discussions, Reports.

TEXTS.—Norsworthy and Whitley, *Psychology of Childhood*; Tracy, *Psychology of Adolescence*.

40. Educational Measurements. Mental Measurements.

Elective for seniors and juniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 12:00.

Primary emphasis is on Educational Tests and on Mental Tests in alternate years. Educational Measurements emphasized in 1925-1926.

General survey of the field of mental and educational tests, with intensive study of several typical tests. Practice work in giving tests and scoring results. Elementary Statistical Methods as needed.

Readings, Discussions, Notes, Reports.

TEXT.—To be selected.

43. History of Education.

Elective for seniors and juniors. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 12:00.

The effort is to equip students to understand the bearing of the History of Education on current practices and problems in the field of Education. From this viewpoint some guiding constructive principles of education are developed.

Readings, Reports, Problems, Discussions, Notes.

TEXT.—Cubberley, *Brief History of Education*.

46. Principles of Education.

Elective for seniors and juniors. Prerequisite: General Psychology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11:00.

The effort in this course will be centered around understanding the place of Education as a constructive factor in modern life. Free use of pertinent historical data. An attempt to evaluate the modern school in terms of the forces making it necessary. Previous knowl-

edge of History of Education will be found of great advantage. Special reference to current educational conditions in the United States.

Readings, Reports, Discussions, Notes.

TEXT.—Coursault, *Principles of Education*.

47. Observation and Practice Teaching.

Elective for seniors and in special cases juniors. Second semester.

Observation in Raleigh public schools and other nearby schools.

Conferences, Readings, Reports, Lesson Plans.

Practice teaching.

Hours and credits to be arranged.

49. School and Classroom Management.

Elective for seniors. Prerequisite: General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 11:00.

The principles of teaching as worked out in practice. A study of efficiency in directing students to the best use of energy in connection with school work. Objective standards are developed and studied as measuring the efficiency of the teacher and the school. Some attention to school hygiene, school architecture, extension work, and other topics germane to the course. Some attention to new movements along progressive lines in teaching.

Readings, Notes, Discussions, Reports.

TEXTS.—Sears, *Classroom Management and Control*; Bennett, *School Efficiency*.

50. Special Methods of Teaching.

Courses are offered in Special Methods of Teaching Art, Chemistry, English, French, History, Latin, and Mathematics, which courses are described under the various departments. These together with Educational Sociology receive professional credit toward State Certificates.

IV. English

JULIA HAMLET HARRIS, *Professor.*

MARY LYNCH JOHNSON, *Associate Professor.*

MARY LOOMIS SMITH, *Assistant Professor.*

CARMEN ROGERS, *Instructor.*

KATHERINE ELIZABETH CARROLL, *Instructor.*

10-11. English Composition.

Required of freshmen. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 9:30, 11:00, 12:00, Monday, Wednesday, Friday, 9:30, 11:00.

Composition based on selected masterpieces of literature. Weekly themes and conferences.

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 12:00, Monday, Wednesday, Friday, 9:30.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

30-31. English Composition.

Required of all juniors needing special drill in writing. One hour a week for a year. Monday, 12:00.

32-33. Shakespeare.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 11:00.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports on Shakespeare's predecessors and contemporaries.

34-35. Advanced Writing.

Open to juniors and seniors. Excellence in English 10-11 a prerequisite. Two hours a week for a year. Hours to be arranged. Wednesday, Friday, 12:00.

Weekly themes, conferences, lectures, and readings.

36-37. Milton and His Contemporaries.

Open to juniors and seniors. Three hours a week for a year.
Monday, Wednesday, Friday, 11:00.

Detailed study of the poetry and of selections from the prose of *Milton*; study of selections from the outstanding prose writers and lyric poets of the age. Reports and papers.

40-41. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Three hours a week for a year.
Monday, Wednesday, Friday, 1:30.

Careful study of *Wordsworth*, *Shelley*, *Keats*, *Tennyson*, and *Browning*; selections from *Coleridge*, *Byron*, *Scott*, *Arnold*, *Rosetti*, *Morris*, and *Swinburne*.

42-43. The Teaching of English.

Open to seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 1:30.

V. French

CATHERINE ALLEN, *Professor*.

LOUISE PORTER, *Associate Professor*.

EMMA MARIE KRAUSE, *Assistant Professor*.

*ELIZABETH STUEVEN, *Assistant Professor*.

4-5. Elementary French.

A course for those who do not offer French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Secs. (a) and (b), Monday, Tuesday, Thursday, Friday, 11:00; Sec. (c), Monday, Tuesday, Thursday, Friday, 12:00.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's *Grammaire Francaise* and the new Fraser and Squair's French Grammar are recommended as standard grammars.

For texts suggested for reading, see page 34.

* Deceased; see note, p. 15.

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Four hours a week for a year. Counts one unit or six semester hours. Secs. (a) and (b), Tuesday, Wednesday, Friday, Saturday, 8:30; Sec. (c), Tuesday, Wednesday, Friday, Saturday, 9:30; Sec. (d), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in composition, dictation and conversation. Reading from texts suggested on page 35.

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7, or two units of French. Three hours a week for a year. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Monday, Wednesday, Friday, 12:00; Sec. (d), Tuesday, Thursday, Saturday, 1:30.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French Literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

20-21. French Drama of the Seventeenth Century.

Prerequisite: Course 10-11. Three hours a week for a year. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Academic Francaise. Corneille is studied in the *Cid*, *Horace*, *Polyeucte*; Molière in *Le Bourgeois Gentilhomme*, *Les Précieuses Ridicules*, *Tartuffe* or *Le Misanthrope*, *L'Avare*; Racine in *Athalie*, *Andromaque*, *Britannicus*.

30-31. French Poetry, Composition and Conversation.

Prerequisite: Course 20-21. Three hours a week for a year. Wednesday, Saturday, 12:00.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court

and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

40-41. The Teaching of French.

For students majoring in French. Three hours.

Observation of high school classes in French. Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. Some practice teaching.

42-43. Development of the French Novel.

Origin of prose fiction in middle ages. General tendencies of seventeenth century fiction. The eighteenth century: the novel as a study of society. The historical novel of the nineteenth century. The tendency of the contemporary fiction.

44-45. Advanced Course in Conversation.

One hour in class-room with two hours of preparation to count as one semester hour. Open to all electing an advanced course in French.

VI. German

CATHERINE ALLEN, *Professor.*

EMMA MARIE KRAUSE, *Assistant Professor.*

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Four hours a week for a year. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from texts mentioned on page 35.

6-7. Elementary German.

Prerequisite: one year of German. Four hours a week throughout the year. Counts one unit or six semester hours. Tuesday, Wednesday, Thursday, Saturday, 1:30.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read. For texts see page 35.

10-11. German Literature.

This course presupposes a good knowledge of German Grammar and the ability to understand simple German. Three hours a week throughout the year. Tuesday, Thursday, Saturday, 12:00.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

20-21. German.

Two hours a week for the year. Wednesday, Friday, 12:00.

Life of Goethe and *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

30-31. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation one hour. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information.

VII. History and Economics

SAMUEL GAYLE RILEY, *Professor*.

EVABELLE COVINGTON, *Associate Professor*.

LILLIAN PARKER WALLACE, *Instructor*.

History

10-11. European History.

Required of all students in freshman or sophomore year. Three hours a week for a year. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Monday, Wednesday, Friday, 12:00; Sec. (c), Tuesday, Thursday, Saturday, 12:00; Sec. (d), Monday, Wednesday, Friday, 1:30; Sec. (e), Tuesday, Thursday, Saturday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading. There are one or two special papers during the year. Besides the subject-matter of the paper, emphasis is placed on the best way to get and arrange historical material.

*[20-21. English History.

Prerequisite: History 10-11, or an equivalent. Three hours a week for a year. Tuesday, Thursday, Saturday, 11:00.

First semester: England from the earliest historic times through the Revolution of 1688-1689.

Second semester: From William and Mary to the present time.

The method of work is similar to that of History 1, but more advanced. Special emphasis is placed on the relations between England and America.

30-31. Modern and Contemporary European History.

Open to those who have completed History 10-11 or an equivalent. Tuesday, Thursday, Saturday, 11:00.

First semester: Europe from the Congress of Vienna to about 1890.

Second semester: Recent European History, 1890 to the present time.

* Not given in 1925-1926. History 20-21 and 30-31 are given in alternate years.

40-41. Colonial and United States History to 1829.

Open to juniors and seniors. Three hours a week for a year.
Monday, Wednesday, Friday, 11:00.

As the students have unusual opportunities for study at the State Library, much of the work of the class is done there.

†[42-43. History of the United States since 1829.

Open to juniors and seniors. Three hours a week for a year.]

44-45. Teaching of History.

For seniors majoring in History. One hour a week for the year. Wednesday, 8:30.

A study of the problems of the history teacher in elementary and secondary schools.

Text-books, Readings, Lectures, and Reports.

Economics

20. Introduction to Economics.

Prerequisite: History 10-11. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

The rise of modern industry, characteristics and functions of economic society, the principles of production.

21. Exchange and Distribution.

Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

A continuation of Economics 20, dealing with the methods and principles of exchange and distribution.

† Not given in 1925-1926. History 40-41 and 42-43 are given in alternate years.

30. Economic Problems.

Prerequisite: Economics 20-21, or the equivalent. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course is meant to give students practice in applying economic theory to current problems. The emphasis is on the practical side of economics.

Reports, lectures, discussions.

VIII. Home Economics*

ELLEN DOZIER BREWER, *Professor.*

The courses in Home Economics are cultural courses, planned to be of service to students in the home and in any situation in life. They are not intended specifically to prepare students to teach Home Economics.

10. Home Appreciation.

Elective for freshmen and sophomores in all courses. Three hours a week for the first semester. Three semester hours credit. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection, and the use of a time schedule under varying conditions.

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week throughout the year. Six semester hours credit. Lecture, Wednesday, 8:30. Laboratory, Tuesday, 1:30-3:30; Thursday, 1:30-4:30.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation,

* Maximum credit allowed toward A.B. degree is twelve semester hours.

and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

30. Advanced Foods.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. One lecture and two laboratory periods (one of three hours and one of two hours) per week for the first semester. Three semester hours credit. Lecture, Wednesday, 12:00. Laboratory, Monday, 11:00-1:00; Friday, 1:30-4:30.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation and serving of typical meals. Special attention is given to the economics of the food situation.

31. Dietetics.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work outside of class is required. Three semester hours credit. Lectures, Wednesday and Friday, 12:00. Laboratory, Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

33. Home Appreciation.

Elective for juniors and seniors in all courses. Three hours a week for the second semester. Three semester hours credit. Tuesday, Thursday, Saturday, 11:00.

Subject-matter similar to that outlined under Home Appreciation
10. Method of approach and application differ to suit the needs of advanced students.

34-35. Household Management.

Required of juniors majoring in Home Economics. Open to juniors and seniors in other courses. Two hours a week for a year. Wednesday, Friday, 11:00. Four semester hours credit.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and income, the efficient organization and the history of the family and its economic and social relationships are discussed.

36-37. Textiles and Clothing.

Required of juniors majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods of two hours each a week throughout the year. Lecture, Wednesday, 1:30. Laboratory, Tuesday, Thursday, 2:30-4:30.

This course includes the study of textiles, a consideration of the economics of the clothing situation, and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns.

IX. Latin and Greek

HELEN HULL LAW, *Professor.*

ESTHER G. LYNN, *Instructor.*

Latin**8-9. Virgil; Latin Prose Composition.**

This course is designed for those who offer only three units in Latin for entrance, and counts six semester hours towards a degree.

Virgil, *Æneid*, 1, 2, 4, 6; Ovid, *Metamorphoses*, selections; Latin prose composition. Three hours a week for a year. Sec. (a), Monday, Wednesday, Friday, 12:00; Sec. (b), Tuesday, Thursday, Saturday, 1:30.

10. Livy.

Required of candidates for the A.B. degree who offer four units of Latin for entrance. Three hours a week for first semester. Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Monday, Wednesday, Friday, 9:30; Sec. (c), Tuesday, Thursday, Saturday, 11:00.

Livy, *Selections from Roman Historians* (Dean and Deferrari); study of Livy's style and Livy as a historian; Latin prose composition.

11. Horace.

Required of candidates for the A.B. degree who offer four units of Latin for entrance. Three hours a week for the second semester. Hours same as for course 10.

Selections from the Odes and Epodes (Smith); History of the Augustan Age; the life and personality of Horace; metres and literary style.

20. Cicero.

Prerequisite: Latin 10-11. Two hours a week for the first semester. Thursday, Saturday, 12:00.

Letters selected to show personality of Cicero and the life of the times; *De Amicitia* or *De Senectute*.

21. Latin Poetry.

Two hours a week for the second semester. Thursday, Saturday, 12:00.

Selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

22. Roman Private Life.

Prerequisite: Latin 10-11. One hour a week for the first semester. Tuesday, 12:00. Lectures and assigned reading.

23. Roman Religion, History of Latin Literature.

One hour a week for second semester. Tuesday, 12:00.

30. Latin Comedy.

Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30. Selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.

31. Virgil.

Three hours a week for second semester. Tuesday, Thursday, Saturday, 9:30.

Eclogues, Georgics, and Æneid, Books VII-XII. Virgil as the great national poet; his influence on later literature.

*40. Tacitus, Pliny, Martial.

Open to juniors and seniors. Two hours a week for first semester.

a. First semester: Tacitus, *Agricola*; Roman biography; study of the style of Tacitus.

Pliny, *Letters*; Roman life as portrayed by Pliny.

Martial, *Epigrams* (sight reading).

*41. Horace, Satires and Epistles.

Two hours a week for the second semester.

Horace, the man, the satirist, the philosopher, the literary critic.

42-43. Teaching of Latin.

One hour a week throughout the year. Extra work giving a third semester hour of credit may be given if desired.

This course is designed especially for those expecting to teach. The work includes advanced prose composition, study of principles of Latin syntax, and methods of teaching Latin in secondary schools.

* 40, 41, 42, 43 not given in 1925-26. These courses alternate with 30, 31.

Greek

20-21. Elementary Course.

Open to all college students. Three hours a week for a year.
Monday, Wednesday, Friday, 12:00.

Pharr, *Homeric Greek*; Homer, *Iliad*, I, III, VI.

30. Selections from Herodotus.

Open to those who have completed course 20-21. Three hours a week for the first semester. Monday, Wednesday, Friday, 9:30.

31. Plato.

Apology, Crito. Selections from the *Phaedo*. Three hours a week for the second semester. Monday, Wednesday, Friday, 9:30.

32. Greek Literature in English Translation.

Three hours a week for first semester. Monday, Wednesday, Friday, 11:00.

Epic, lyric poetry, and tragedy.

33. Greek Literature in English Translation.

Three hours a week for second semester. Monday, Wednesday, Friday, 11:00.

History, philosophy, and Hellenistic Literature.

X. Mathematics

ERNEST F. CANADAY, *Professor*.

SUSIE HERRING, *Instructor*.

10. Plane Trigonometry.

Required of all A.B. and B.S. students during first or second year. Three hours per week for first semester. Secs. (a) and (b), Monday, Wednesday, Friday, 11:00; Secs. (c) and (d), Tuesday, Thursday, Saturday, 12:00; Sec. (e), 1:30, Monday, Wednesday, Friday.

TEXT.—Wentworth-Smith.

11. College Algebra.

Required of all A.B. and B.S. students during first or second year. Three hours per week for second semester. Hours same as for Course. 1.

This course includes complex numbers, permutations, combinations, determinants, inequalities, theory of equations, and the binomial theorem.

TEXT.—Ford.

13. Solid Geometry.

Prerequisite: Entrance requirements. Three hours per week, second semester. Tuesday, Thursday, Saturday, 11:00.

TEXT.—Wentworth.

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Courses 10 and 11. Three hours per week for a year. Monday, Wednesday, Friday, 9:30.

TEXT.—Wentworth-Smith.

30-31. Differential and Integral Calculus.

Prerequisite: Course 20. Three hours per week for a year. Tuesday, Thursday, Saturday, 9:30.

TEXT.—Granville.

40. Differential Equations.

Prerequisite: Course 30-31. Three hours per week for first semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Murray.

41. Differential Equations.

A continuation of Course 5, second semester, at same hours.

TEXT.—Murray.

42. The Teaching of Mathematics.

Prerequisite: Course 20. Also listed as Education. Three hours per week, first semester. Monday, Wednesday, Friday, 12:00.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT.—Schultz, *Teaching of Secondary Mathematics*.

43. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20. Whether this course or Course 41 will be given during any particular year will depend upon the demand. Three hours per week, second semester. Monday, Wednesday, Friday, 12:00.

TEXT.—Barton, *Fine*.

XI. Physics, Geology, and Astronomy

J. GREGORY BOOMHOUR, *Professor*.

Physics

30-31. General Physics.

Required of juniors in the B.S. course. Elective for other college students. Three hours a week. Three hours lecture and recitation, and two hours laboratory. Lectures, Monday, Wednesday, Friday, 9:30.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Milliken and Gale, *First Course in Physics*. *Laboratory Guide*, Milliken, Gale and Bishop.

Astronomy**36. General Astronomy.**

Open to juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:30.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT.—Todd, *New Astronomy*.

Geology**39. General Geology.**

Open to juniors and seniors. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 1:30.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT.—Chamberlin and Salisbury, *Introductory Geology*.

XII. Religious Education

LEMUEL ELMER McMILLAN FREEMAN, *Professor*.

10. Foreign Missions.

For freshmen and sophomores. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course aims to show the reasons for missions, the influence of missions, mission methods, and the agencies through which Southern Baptists carry on their work. A broad view of the entire field of Southern Baptist missions is given, after which representative fields are studied in greater detail, attention being directed to such subjects as geography, racial and national characteristics, social conditions, religious needs, etc. The study of different fields will be illustrated by stereopticon slides.

11. Home Missions.

For freshmen and sophomores. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

Various forms of mission work in the homeland are studied. Special attention is given to certain phases of this work or to some important problem.

20. Old Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Three hours a week for the first semester. Monday, Wednesday, Friday, 9:30.

This course gives a brief survey of Old Testament History. It aims to give a working knowledge of Old Testament History, to show the religious development of the people of Israel, to indicate the religious ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the pupil to appreciate the various forms of Old Testament literature.

TEXTS.—American Standard Version of the Bible. Smyth, *How We Got Our Bible*.

21. New Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Three hours a week for the second semester. Monday, Wednesday, Friday, 9:30.

This course involves a study of the Life of Christ and the History of the Apostolic Age. Its purpose is to give such introductory background as will enable the student to appreciate the literature of the New Testament.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels*; Purves, *The Apostolic Age*.

24-25. Sunday-School Pedagogy.

One hour a week for a year. Thursday, 11:00.

This course deals with the various phases of Sunday-school work, including organization and management, aims, problems, methods of

teaching, pupils' characteristics, and a general view of the Bible as the Sunday-school teacher's text-book.

TEXTS.—Two or more books selected from the Normal Course of the Sunday School Board of the Southern Baptist Convention.

*[26-27. The Principles of Sunday-School Teaching.

One hour a week for a year. Thursday, 11:00.

This course involves practice in lesson construction, careful study of the methods of Sunday-School Teaching, and observation in the Sunday schools of the city of Raleigh.]

*[30. Old Testament Interpretation.

Prerequisite: Religious Education 20. Two hours a week for the first semester. Wednesday, Friday, 8:30.

In this course selections from the prophetic writings are studied.]

*[31. New Testament Interpretation.

Prerequisite: Religious Education 21. Two hours a week for the second semester. Wednesday, Friday, 8:30.

In this course one of the Gospels is interpreted with the use of commentaries and through class discussion.]

32. Old Testament Interpretation.

Prerequisite: Religious Education 20. Two hours a week for the first semester. Wednesday, Friday, 8:30.

In this course selections from the poetical writings are studied.

33. New Testament Interpretation.

Prerequisite: Religious Education, 21. Wednesday, Friday, 8:30.

In this course the book of Revelation is studied.

* Not given 1925-1926.

40. Pre-Reformation Church History.

Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading and class discussion.

41. Church History from the Beginning of the Reformation to the Present.

Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.

*[42. Theism.

For juniors and seniors. Three hours a week for the first semester. Monday, Wednesday, Friday, 11:00.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.]

*[43. Comparative Religion.

For juniors and seniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 11:00.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.]

* Not given 1925-1926.

XIII. Social Science

LEMUEL ELMER McMILLAN FREEMAN, *Professor*.

30. Ethics.

Required of juniors in the A.B. and in the B.S. courses who do not take Sociology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

Historic types of morality are investigated. The general lines of moral development are noted. Representative ethical theories are examined. Present-day moral standards are investigated, with a view to discover the modification demanded by changing social conditions.

TEXT.—Everett, *Moral Values*.

31. Educational Sociology.

Elective for juniors and seniors in the A.B. and B.S. courses. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

After a preliminary survey of social development and the forces which operate in society, attention is directed to the application of the principles of social development in the field of education.

TEXT.—Kirkpatrick, *Fundamentals of Sociology*.

*[40. Present-Day Social Problems.

Elective for seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30. Prerequisite, Sociology (a).

In this course several of the outstanding social problems of the present time are considered. Special attention is paid to the social phases of industry, the race problem in the United States, the modern family, the rural problem, and the problem of the city.]

TEXT.—Towne, *Social Problems*.

* Not given 1925-1926.

SCHOOL OF ART



School of Art

IDA ISABELLA POTEAT, *Professor.*

New York School of Fine and Applied Art; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London.

ANNE STEPHENS NOBLE, *Instructor in China Painting.*

Student Chowan College; Mrs. E. N. Martin, Washington, D. C.; Miss Mason, New York City.

The Art Department is accommodated in a large studio on the fourth floor of the Main Building. It is furnished with casts and such artistic material as is necessary for the work, and is lighted with large windows and skylights sloping to the north.

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 32. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	3 units
French }	2 units
or }	
German }	2 units
or }	
Latin	3 units
*Elective	9 or 10 units
Total	<u>15 units</u>

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

* Any required or elective subject allowed for entrance to the A.B. Course may be offered (see page 31).

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work :			
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers.....	....	12	
Color analysis and values.....			
Flat washes in watercolor.....			
Modeling in clay.....			
Perspective in pencil drawings and pastel			
*English 10-11	6	9	57
†Latin 0 or	6	9	
†French 10-11			
or			
†German 10-11			
*Electives	10	15	
Total hours of work each week, including preparation.....	....	45	

Sophomore Year

†Studio Work :			
Elementary antique .....	....	18	
Still life painting			
Original designing			
Outdoor sketching			
Perspective			
Composition			
*English 20-21	6	9	57
*History 10-11	6	9	62
*Electives	6	9	
Total hours of work each week, including preparation.....	....	45	

* One hour of recitation is supposed to require two of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Advanced antique .....	....	21	
Still life painting			
Illustration and composition			
Advanced modeling			
Life drawing			
Landscape painting			
*Art History 30-31	4	6	83
Religious Education 30-31	6	9	74
*Physiology (1st semester)	6	9	
*Electives			
Total hours of work each week,		—	
including preparation.....	....	45	

Senior Year

†Studio Work:			
Painting from still life in oil, water-	....	21	
color and pastel			
Painting from the head and draped			
life model			
Landscape painting in all mediums....			
Applied design			
Original composition; normal work			
*Art History 40-41	2	3	83
‡*Electives	14	21	
Total hours of work each week,		—	
including preparation.....	....	45	

* One hour of recitation is supposed to require two hours of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Those expecting to teach are advised to elect Education.

Department of China Painting

MISS NOBLE

First Year: Elements of ornamentation, principles of porcelain decoration, study of technique.

Second Year: Enamels, lustres, and application of original designs.

History of Art

30-31. History of Art.

Required of juniors. Elective for A.B. and B.S. students. Prerequisite: English Composition 1. Two hours a week for a year. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

TEXTS.—Goodyear's *History of Art*; Reinach, *Apollo*; collateral reading.

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. and B.S. students. Prerequisite: History of Art 30-31. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

FIRST SEMESTER:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.
2. Theory, relations, and harmony of color; color as to hue, value, intensity, and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

SECOND SEMESTER:

3. Water-color painting; flowers, fruits, and landscape; an elective craft; grade work for fifth, sixth, and seventh years; problems.
4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.
5. Problems for high school work.

46-47. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching.

SCHOOL OF MUSIC

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, two organs, and a library of records of standard compositions for use on the pianola, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.

B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 32. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer :

English	3 units
French {	
or {	
German {	2 units
*Elective	10 units
<hr/>	
Total	15 units

B. *Musical and technical requirements.*

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. Resident students may study only with teachers engaged by the College.

Piano

First Year :

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: *Duvernoy, *Op. 176*. 2 books; Köhler, *Op. 218* and *Op. 163*; Gurlitt, 197; Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse*; Gurlitt, *The Fair*; Neidlinger, *Water Sprites*; Pfeffercorn, *Cradle Song*; Ambrose, *Slumber Song*; Gurlitt, *Song Without Words*, *Morning Song*; Reinecke, *Evening Peace*, *Barcarolle*, *At Sunset*, *Melody*; Rummel, *Romance*; Rogers, *Courtly Dance*; Thomé, *Remembrance*, *Cradle Song*.

Second Year :

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

* Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 31); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

Studies suggested: Köhler, *Op. 242* and *Op. 171*; Burgmüller, *Op. 100*; Gurlitt, *Op. 198*.

Sonatina: *Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L' Avalanche, Curious Story*; Schumann, *Album for the Young*; Gurlitt, *Wanderer's Song*; Lynes, *Rondoletto, Fairy Story, Hunting Song*.

Third Year:

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; triads; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna*.

Bach: *First Year Bach*, arranged by Foote.

Studies: *Köhler, *Op. 50*; Foote, *First Year Handel*; Gaynor, *Pedal Studies*; Heller, *Op. 47*; *Brauer *Op. 15*; Gurlitt, *Op. 146*.

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies*; Tschalkowsky, *Song of the Lark*; Grieg, *Patriotic Song*; von Wilm, *Drolleries*; Scharwenka, *Barcarolle*; Handrock, *Scherzino*, *Op. 64*.

Fourth Year:

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna*.

Studies suggested: *Duvernoy, *Op. 120*; Bertini, *Op. 100*; Czerny, *Op. 636*; Jensen, *25 Piano Studies*; Heller, *Op. 46*; Gurlitt, *Op. 54*.

Bach: *Little Preludes*.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major*; Beethoven, *Sonata in G Minor, Op. 49*; Clementi, *Sonatina in D Major*.

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso*; Jensen, *Elfin Dance*; Schytte, *Youth and Joy*; Lack, *Cabaletta*; Chaminade, *Gavotte*; Dennée, *Tarantelle*; Grieg, *Album-leaf in A Major* and in *E Minor*.

* No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 87.)

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method*; de Bériot, *Violin Method*; Lamoureux, *Violin Method*.

Etudes suggested: Wolfhardt, *Etudes*; Samie, *Etudes Mignonnes*; St. George, *30 Short Etudes*; Dancla, *One Octave Exercises*.

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all the positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies*.

Etudes suggested: Kayser, *36 Etudes*; Meerts, *Elementary Studies*.

Concertos suggested: Seitz, *Pupil's Concertos*, G. Major, No. 2.

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation ; the formation of major and minor scales, and of major and minor triads ; relative keys, simple time, tonality ; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, page 94, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. and B.S. courses, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the faculty.

During the regular examination week at the end of each semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department, and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject, the first year of which is the same as for the regular music course. See page 96.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the schoolroom, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the

discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. College students should deposit \$5; preparatory students, \$2.50. Music supplies will be under the direction of the College, and may be got from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
*English 10-11	6	9	57
*†French or German	6	9	59
*History 10-11	6	9	62
Theory 10-11	2	4	99
Recitals		1	92
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		— 48	

Sophomore Year

*English 20-21	6	9	57
*†French or German	6	9	59
*Harmony 20-21	4	6	99
*Music History 20-21	4	6	101
Recitals		1	92
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		— 47	

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡ Students majoring in Organ practice one to two hours daily; the rest of their practice hours are in Piano.

§ Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis 30-31	2	3	160
Harmony 30-31	4	6	100
Music History 30-31	4	6	101
Music Pedagogy 30-31	2	3	101
Religious Education 30-31	6	9	74
Ensemble 30-31		1	103
Recitals		1	92
Two half-hour music lessons each week		1	
†‡Practice		20	
Total hours of work each week, including preparation		— 48	

Senior Year

Harmony 40-41	4	6	100
Music Pedagogy 40-41	2	3	102
*Electives	6	9	
Chamber Music 40-41		1	103
Interpretation 40-41		1	104
Recitals		1	92
Two half-hour music lessons each week		1	
†‡Practice		20	
Total hours of work each week, including preparation		— 42	

* Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

† Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡ Juniors and seniors majoring in Voice practice two hours daily. The other hours are made up in sophomore Piano.

‡ Students majoring in Organ, Voice or Violin who have finished sophomore Piano may elect Piano, credit two semester hours.

Outline of Course for Diploma in Public School Music**Freshman Year**

Subjects	Semester Hours	Total Hours Per Week	Page
English 10-11	6	9	57
*†French or German 10-11	6	9	59
*History 10-11	6	9	62
*Theory 10-11	2	4	99
Recitals		1	92
Two half-hour piano lessons each week		1	
‡Practice		15	
Total hours of work each week,		—	
including preparation		48	

Sophomore Year

*English 20-21	6	9	57
Public School Music 20-21	4	6	102
*Harmony 20-21	4	6	99
*Music History 20-21	4	6	101
Ensemble 30-31		1	103
Recitals		1	92
Two half-hour piano lessons each week		1	
‡Practice		18	
Total hours of work each week,		—	
including preparation		48	

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡ Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis 30-31	2	3	100
Harmony 30-31	4	6	100
*Music History 30-31	4	6	101
Public School Music 30-31	4	6	102
Music Pedagogy 30-31	2	3	101
*Psychology, 1st semester	3	9	53
*Education, 2nd semester	3		
†Electives	3	6	
Recitals		1	92
Two half-hour voice lessons each week			
‡Practice		5 to 6	
Total hours of work each week, including preparation		<hr/> 46 to 47	

Senior Year

Education	6	9	
Harmony 40-41	4	6	100
Public School Music 40-41	4	6	103
Music Pedagogy 40-41	2	3	102
Religious Education 30-31	6	9	74
College Choir		1	104
Recitals		1	92
Two half-hour voice lessons each week		1	
‡Practice		9	
Total hours of work each week, including preparation		<hr/> 45	

SCHEDULE OF RECITATIONS, SCHOOL OF MUSIC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30		English 20-21	Analysis 30-31	English 20-21		English 20-21
9:30	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41
11:00	Public School Music 20-21	Harmony 20-21	Music History 20-21 Music Pedagogy 30-31	Public School Music 20-21	Harmony 20-21	Music History 20-21
12:00		Harmony 40-41	Harmony 30-31 Music Pedagogy 40-41		Harmony 40-41	Harmony 30-31
1:30	Music History 30-31	Theory 10-11 (a)		Music History 30-31	Theory 10-11 (a)	
2:30		Theory 10-11 (b)	Interpretation 40-41		Theory 10-11 (b)	
3:30				Choir Practice		
5:00	Violin Ensemble 30-31				Piano Ensemble 30-31	

***Theoretical Department**

DINGLEY BROWN, *Professor.*

MRS. WILLIAM JASPER FERRELL, *Professor.*

WILHELMINA BAYER CROWELL, *Professor.*

MAY CRAWFORD, *Professor.*

KATHERINE ARMSTRONG, *Professor.*

HARRIETT A. WAKEMAN, *Professor.*

Theory

10-11. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. (a), Tuesday, Friday, 1:30; (b), Tuesday, Friday, 2:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition; more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

20-21. Harmony.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Tuesday, Friday, 11:00. Four semester hours credit.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences, both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

* Maximum credit allowed toward the A.B. or B.S. degree is twelve semester hours.

30-31. Harmony.

Required of juniors. Elective for A.B. and B.S. students.
Two hours a week for a year. Wednesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

40-41. Harmony.

Required of seniors. Two hours a week for a year. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

30-31. Musical Form and Analysis.

Required of juniors. Elective for A.B. and B.S. students. One hour a week for a year. Wednesday, 8:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

30-31. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original piano composition in the forms of the classic period: Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

40-41. Instrumentation.

Open to students who have completed Composition 1. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music**20-21. History of Music.**

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 11:00.

A detailed and intensive study of the history of Music from primitive times to the present time with the background of political and social history.

This course may not be taken until English Composition 1 and History 1 have been completed.

TEXT.—Hamilton, Stanford and Forsyth, *History of Music*.

30-31. Advanced History of Music.

Required of Music juniors. Two hours a week for a year. Monday, Thursday, 1:30.

A critical analysis of instrumental and vocal masterpieces of all periods, with special attention to orchestral and choral works.

Music Pedagogy**30-31. Music Pedagogy.**

Required of juniors. One lecture each week. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

40-41. Music Pedagogy.

Required of seniors. One hour a week for a year. Wednesday, 12:00.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods**20-21. Public School Music, Methods and Materials.**

Required of sophomores in Public School Music. Elective for other students. Two hours a week for a year. Four semester hours credit. Monday, Thursday, 11:00.

First semester: Training of singers and non singers; care and use of the child's singing voice; intonation; rote songs; qualifications, how to teach them; class and individual singing; tonal development; key signatures; time signatures; meter; sight reading.

Second semester: Rhythm development; systematic ear training; more sight reading; special study of diatonic and chromatic intervals; oral, tonal and written dictation; correct vocal habits established; more difficult intervals; repetition of problems involved; more advanced sight reading according to ability of pupils.

30-31. Public School Music, Methods and Materials.

Required of juniors in Public School Music. Elective for other students. Three hours a week for a year. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

First semester: Special study of diatonic and chromatic intervals; new meter problems; difference of major and minor scales; part singing.

Second semester: Two, three and four tones to a beat introduced by contrast; more advanced oral and written dictation; creative melodies presented; terminology.

40-41. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Three hours a week for a year. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

First semester: Advanced study of all chromatics, triads and their inversions; study of all clefs both in writing and in singing; rhythmic problems, such as compound meter, duplets, triplets and mixed rhythms, syncopation; building scales by tetrachords; four part singing of discords and their resolutions.

Second semester: Dictation of long phrases; two part writing; appreciation and interpretation of four-part songs.

Method and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

Ensemble Playing**30-31. Ensemble.**

Required of juniors. One hour a week for a year. Friday, 5:00.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

40-41. Chamber Music.

One hour a week. Required of seniors. Wednesday, 7:45-8:45 p. m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

40-41. Interpretation.

Required of seniors. One hour a week for a year. Wednesday, 2:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. One hour a week for a year. Thursday, 3:30.

The college choir is composed of approximately seventy-five voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical service Sunday afternoon, and on other public occasions.

Department of Pianoforte

DINGLEY BROWN, *Professor*.

WILHELMINA BAYER CROWELL, *Professor*.

MAY CRAWFORD, *Professor*.

MARION STUART PHILLIPS, *Professor*.

KATHERINE ARMSTRONG, *Professor*

1. FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion. First and second positions.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major*; *E Minor and F*; Mozart, *F Major*; Clementi, *D Major*. Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

2. SOPHOMORE.

Scales: Major and both forms of minor, in thirds, sixths, and tenths; similar and contrary motion; also two, three, and four to one; and all—

Arpeggios: In sixths, eights, and tenths, in similar and contrary motion.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45*; Loeschhorn, *Op. 67, Bk. 1*; *Low Octave Studies*; Bach, *Three-part Inventions* (8 required).

Sonatas: Mozart, *In D*; Beethoven, *Op. 14, Nos. 1 and 2*; *Op. 2, No. 1*; and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor*; Raff, *La Fileuse*; Grieg, *Op. 43*; Rubinstein, *Romance*; Seeböck, *Gondoliera*; MacDowell, *Woodland Sketches*.

3. JUNIOR.

Scales: In double thirds, both major and minor.

Technique: Continued double notes. Moszkowski.

Etudes: Clementi, *Gradas ad Parnassum*; Haberbier, *Op. 53*; Jensen, *Op. 32*; Loeschhorn, *Op. 67, Bks. 2 and 3*; Heller, *Op. 16*; Kullak, *Op. 48, Bk. 2*.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3*; *Op. 26*; *Op. 27*; or others of same grade.

Pieces: Chopin, *Waltzes*; *Polonaises*; Schubert, *Impromptus*; Schumann, *Bird Prophet*, and modern works of the same grade of difficulty.

4. SENIOR.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70*; Bennett, *Op. 11*; Chopin; Thalberg; Rubinstein.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum*; Chopin, *Ballades G Minor* and *A Flat*; *Impromptu A Flat*; *Scherzo B Flat Minor*; Rubinstein, *Fourth* and *Fifth Barcarolle*, and others of the same grade, both ancient and modern.

5. GRADUATE COURSE.

For those desiring to prepare themselves more fully for teaching or for piano playing, a course will be arranged. Wide discretion will be exercised in selecting works to be studied.

Department of Organ

DINGLEY BROWN, *Professor.*

1. †FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads: dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major*; *E Minor*, and *F*; Mozart, *F Major*; Clementi, *D Major*. Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

† As students who take their diplomas in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

2. *SOPHOMORE.

Pedal technique established; organ touch; Clemmens, *Organ School*, Book 1; Stainer, *Organ School*; Horner, *Pedal Studies*; Whiting, *Pedal Studies for Beginners*.

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. JUNIOR.

Studies: Nilson, Pedal Studies; Dudley Buck, Pedal Phrasing Studies; Bach, Little Preludes and Fugues.

Selections from Handel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

4. SENIOR.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

HARRIET A. WAKEMAN, *Professor.*

1. FRESHMAN.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. Method for Violin, Nicholas Laoureaux.

Exercises: Dancla, Daily Exercises; Wolfhardt, Melodious Studies, 3d position; Sevcik, Violin Technic, Books I and II; exercises and double stops.

Etudes: Kayser, Etudes, Books II and III; Mazas, Etudes Speciales.

Pieces suggested: Ortmans, Concerto, D Major; Sitt, Student Concertos; Schubert, Sonatinas; Kriens, Suite; Accolay, Concertos, or studies and pieces of similar difficulty.

* As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

2. SOPHOMORE.

Scales: Scales and Arpeggios in three octaves; Halir, *Preparatory Scale Studies*.

Exercises: Sevcik, *Books II and III*; exercises in thirds.

Etudes: Dont, *24 Etudes*; Léonard, *La Petite Gymnastique*; Wilhelmmy, *Etudes*.

Pieces suggested: Accolay, *Concerto*; Vivaldi, *Concerto*; Correlli, *Sonatas*, Nos. 8 and 10; de Bériot, *Scène de Ballet*; David, *Romance*; Vieuxtemps, *Trois Morceaux de Salon*; Spohr, *Barcarolle*.

3. JUNIOR.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique*.

Exercises: Sevcik, *Book IV*; Léonard, *La Grande Gymnastique*; Flesch, *Urstudien*.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *12 Etudes*.

Sonatas: Nardini, *D Major*; Handel, *A Major*, No. 6; Tartini, *G Minor*.

Pieces suggested: de Bériot, *Concertos*, Nos. 9, 8, and 7; Rode, *Concertos*, *A Minor* No. 7 and *E Minor* No. 8; Vieuxtemps, *Ballade* and *Polonaise*, *Romance in F*; Beethoven, *Romanze in F*; and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor* No. 4, *A Major* No. 1, *D Major* No. 3, *F Major* No. 7; Beethoven, *D Major* No. 1; quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. SENIOR.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *24 Etudes*; Gaviniès, *Caprices*; Campagnoli, *Caprices*.

Sonatas: Bach, *G Minor*; *E Major*; Leclair, *Le Tombeau*; Ciaccona, Vivaldi.

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, Nos. 5 and 7; Mozart, Nos. 10, 11, and 12; Schumann, *A Minor*; Brahms, *D Minor*; trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. GRADUATE COURSE.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschai-kowsky, Ernst, Lalo, and others.

Department of Voice

ALICE FLORENCE STITZEL, *Professor.*

EMILY PARSONS, *Professor.*

CONSTANCE EBERHART, *Professor.*

1. FRESHMAN.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes*; Gaynor, *Group of Five Songs*; Shelley, *The Arabian Slave*; H. Norris, *Thou Art So Like a Flower*.

2. SOPHOMORE.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and American Songs suggested: Huntington Woodman, *An Open Secret*; Whitney Coombs, *An Indian Serenade*; Cadman, *The Shrine*; A. Whiting, *Three Songs, Op. 21*; M. Beach, *A Prelude*.

3. JUNIOR.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Handel, *The Messiah*; Mendelssohn, *Elijah*; from the following operas: Gluck, *Orpheus and Eurydice*; Gounod, *Faust*; Bizet, *Carmen*; Massenet, *Manon*.

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Vander Stucken, Chadwick, Parsons, Damrosch, Huhn; German composers, Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; Italian composers, Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; French composers, R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. SENIOR.

Technical work continued.

Selections from the following: Arias from the following oratorios: The Messiah, Samson, The Creation, Elijah, Gallia, Stabat Mater (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

Needs of the College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders. Each year the need of additional library and laboratory equipment makes itself more strongly felt, and higher salaries are demanded by experienced college-trained teachers. As \$500,000 is generally recognized as the *minimum* endowment for a standard college, gifts to increase the endowment fund are especially needed.

No new buildings will be erected on this site for the reason that the Trustees have already voted to remove the institution to a larger campus. This change of site will be made at the earliest possible moment. Such a situation will present many opportunities for friends to assist in our equipment.

Among the demands will be:

1. New Dormitories.
2. Science Building.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Library Building.
10. Music Building.
11. Laundry Building.
12. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numer-

* Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

ous small gifts; hence we suggest the following forms to any desiring to make a bequest to the College in their wills:

I give and bequeath to Meredith College the sum of.....
dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be invested and called the.....
Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be used for a.....building....

COMMENCEMENT, 1924

JOHN R. SAMPEY, D.D.,
Baccalaureate Sermon, Missionary Sermon.

WILLIAM S. ABERNETHY, D.D.,
Literary Address.

Degrees and Diplomas Awarded

Bachelor of Arts and Sciences

Beaman, Joyner, A.B.....	Stantonsburg
Benthall, Nell Cropsy, A.B.....	Woodland
Britton, Janie Azalia, A.B.....	Vineland
Buffaloe, Ruth, B.S.....	Garner
Cherry, Frances Mark, A.B.....	Mount Olive
Covington, Andrea, A.B.....	Wadesboro
Day, Phebe, A.B.....	Boonville
Dixon, Vera, A.B.....	Shelby
Earp, Elizabeth Barry, A.B.....	Selma
Fleming, Margaret, A.B.....	Greenville
Francis, Grace Allen, A.B.....	Waynesville
Franklin, Mary Page, A.B.....	Raleigh
Grubbs, Laura Edna, B.S.....	Laurinburg
Haywood, Mary Frances, A.B.....	Mount Gilead
Herring, Susie, A.B.....	Cheng Chow, China
Howard, Frances Hunter, A.B.....	Hickory
Howard, Mamie Lee, A.B.....	Roseboro
Josey, Mary Powell, A.B.....	Scotland Neck
Kimzey, Elizabeth, A.B.....	Horse Shoe
Kluttz, Alice Margaret, B.S.....	Asheville
Lowe, Ida Elizabeth, A.B.....	Chadbourn
Martin, Beatrice, A.B.....	Fuquay Springs
Murchison, Minnie Lambert, A.B.....	Gulf
Nooe, Katherine Vannoy, A.B.....	Statesville
Oldham, Mabel Elizabeth, A.B.....	Wendell
Plybon, Helen Virginia, A.B.....	Washington
Powell, Martha Whitaker, B.S.....	Tarboro
Rainwater, Pauline, A.B.....	Wadesboro
Reams, Susie Allen, A.B.....	Morrisville

Sawyer, Elizabeth, A.B.....	Belcross
Strickland, Gladys, A.B.....	Dunn
Thompson, Tura, A.B.....	Mars Hill
West, Mabel Moyer, A.B.....	Wilmington
West, Wilma, A.B.....	Warsaw

School of Art

Lancaster, Emma.....	Battleboro
Nash, Elizabeth.....	Elizabeth City

School of Music

Boone, Mary Virginia, <i>Piano</i>	Rich Square
Chaney, Margaret Lucile, <i>Public School Music</i>	Wingate
Fleetwood, Elma, <i>Public School Music</i>	Jackson
Fleetwood, Thelma, <i>Voice</i>	Jackson
Fleming, Marie Celeste, <i>Public School Music</i>	Manson
Gower, Geraldine Gladys, <i>Piano</i>	Clayton
Grady, Annie Nursie, <i>Organ</i>	Goldsboro
Heath, Mary, <i>Public School Music</i>	Harmony
Holoman, Janet Whitfield, <i>Voice</i>	Jackson
Honeycutt, Ruby Lee, <i>Public School Music</i>	Raleigh
Lawrence, Anna Warren, <i>Public School Music</i>	Fuquay Springs
Lawrence, Mary Lois, <i>Piano</i>	Apex
Patton, Pauline, <i>Voice</i>	Morganton
Rouse, Lillian Aileen, <i>Piano and Public School Music</i>	Winterville
Shipp, Elsie Parker, <i>Public School Music</i>	Durham
Taylor, Mildred Frances, <i>Public School Music</i>	Rutherfordton
White, Frances Dorcas, <i>Voice and Public School Music</i>	Scotland Neck
Wilson, Louise, <i>Public School Music</i>	Manson
Wilson, Naomi Utley, <i>Piano</i>	Holly Springs
Wray, Mary Elizabeth, <i>Public School Music</i>	Burnsville

Register of Students

Senior Class

Alderman, Portia, A.B.....	Chapel Hill
Barker, Ruby, A.B.....	Durham
Bobbitt, Catharine Wilder, A.B.....	Louisburg
Bowers, Mary Brewer, A.B.....	Wake Forest
Britton, Ruth Shaw, A.B.....	Colerain
Covington, Mary, A.B.....	Wadesboro
Crawford, Roberta Harris, A.B.....	Goldsboro
Creech, Susan, A.B.....	Goldsboro
Curriu, Gladys, A.B.....	Angier
Daniel, Elizabeth, A.B.....	Wilson
Daniel, Iona Pearl, B.S.....	Henderson
Dean, Lucretia Webb, A.B.....	Louisburg
Durham, Margaret Moore, A.B.....	Lumberton
Evans, Lillian Shanks, A.B.....	Henderson
Faulkner, Georgia Pearl, A.B.....	Raleigh
Foote, Bernice, A.B.....	North Wilkesboro
Garrett, Juanita, A.B.....	Sylva
Harris, Annie Fleming, A.B.....	Mapleville
Harville, Viigie Lee, A.B.....	Thomasville
Hatcher, Raeford, A.B.....	Rose Hill
Higgs, Elizabeth, A.B.....	Greenville
Hilliard, Emily Cole, A.B.....	Warrenton
Hocutt, Naomi Hull, A.B.....	Ashton
Kendrick, Alma Lula, A.B.....	Cherryville
Leonard, Gladys, A.B.....	Ramseur
McBrayer, Dorothy Suttle, A.B.....	Shelby
Marshburn, Sallie, A.B.....	Maple Hill
Martin, Mary Blount, A.B.....	Hickory
Milton, Vera Pearl, B.S.....	Wilmington
Morgan, Edith Lucinda, A.B.....	Marshville
Moss, Bessie Lee, A.B.....	Glenville
Overton, Margaret Evans, A.B.....	Colerain
Owen, Leila Elizabeth, A.B.....	Meridian, Miss.
Patterson, Velma, B.S.....	Coats
Poplin, Velma Iola, A.B.....	Norwood
Rickett, Winnie, A.B.....	Andrews
Tatum, Mary Elizabeth, B.S.....	Mocksville

Thomas, Mary Emma, A.B.....	Cameron
Townsend, Beatrice, A.B.....	Fair Bluff
Walton, Edna Earle, A.B.....	Jacksonville
White, Margaret Virginia, A.B.....	Edenton
Wilkins, Sallie Robert, A.B.....	Watha
Wilkinson, Rachel, A.B.....	Belhaven

Junior Class

Abbott, Annabelle, A.B.....	Elizabeth City
Andrews, Augusta Ware Webb Ford, B.S.....	Raleigh
Alderman, Mary Elizabeth, A.B.....	Alcolu, S. C.
Ange, Fannie Mae, A.B.....	Winterville
Banks, Blanche Louise, A.B.....	Raleigh
Barnwell, Daisy Belle, A.B.....	Edneyville
Beavers, Jane Carlton, A.B.....	Apex
Bell, Minnie Ballentine, A.B.....	Pittsboro
Blalock, Grace, A.B.....	Baskerville, Va.
Braswell, Oleen, A.B.....	Wingate
Brooks, Jessie Mae, A.B.....	Vass
Bruce, Ruth, A.B.....	Mars Hill
Byrum, Gladys Lorraine, B.S.....	Raleigh
Dail, Katie Evelyn, A.B.....	Edenton
Dale, Ira Bertha, A.B.....	Morganton
Davis, Crystal, B.S.....	Zebulon
Doughton, Ivey Grace, A.B.....	Laurel Springs
Eagles, Margaret Lucile, A.B.....	Walstonburg
Edwards, Nancy Irene, A.B.....	Mars Hill
Elkins, Elsie Earle, A.B.....	Whiteville
Ezell, Edith, A.B.....	Charlotte
Goode, Elaine Hamrick, A.B.....	Reidsville
Gudger, Thelma, A.B.....	Candler
Hartsfield, Jennie Mae, A.B.....	Wilmington
Haywood, Pearl, A.B.....	Rockingham
Henderson, Margaret Ward, A.B.....	New Bern
Herrin, Minnie Evanne, A.B.....	Mount Pleasant
Hewlett, Betty Herring, A.B.....	Wilmington
Holloway, Lucy Inez, A.B.....	Durham
Horner, Annie Virginia, A.B.....	Hope Mills
Horner, Julia Elizabeth, A.B.....	Hope Mills
Hunsucker, Alice Graves, A.B.....	Winterville
Jackson, Bessie, A.B.....	Winterville
Lane, Elinor Adair, A.B.....	Cary

Lineberry, Margaret, A.B.....	Raleigh
Little, Mary Louvenia, A.B.....	Raleigh
Livermon, Martha, A.B.....	Norfolk, Va.
McClure, Nannette, A.B.....	Inman, S. C.
Mace, Cora Jeannette, A.B.....	Reidsville
Misenheimer, Mary Ethel, A.B.....	Newton
Mull, Nettie Erle, B.S.....	Wake Forest
Neathery, Josephine Grace, A.B.....	Henderson
Newton, Theresa Agnes, A.B.....	Kerr
Oldham, Jessamine, B.S.....	Burlington
Pearce, Ruth Virginia, A.B.....	Castalia
Purnell, Elizabeth, A.B.....	Franklinton
Smith, Mildred, A.B.....	Branchville, Va.
Stokes, Blanche Elizabeth, A.B.....	Wilson
Strickland, Jessie Belle, A.B.....	Dunn
Taylor, Sarah Leigh, A.B.....	Como
Wallace, Bessie, A.B.....	Raleigh
Waller, Lois, A.B.....	Oxford
Warrick, Leone Bailey, A.B.....	Green Mountain
Wheeler, Margaret Ruth, A.B.....	Providence, R. I.
Wilkinson, Margaret Carey, B.S.....	Belhaven
Yates, Dorothy, B.S.....	Raleigh

Sophomore Class

Alderman, Louise, B.S.....	Chapel Hill
Andrews, Mabel Lucille, B.S.....	High Point
Allison, Mary Fisher, B.S.....	Sylva
Arnette, Odessa, A.B.....	Wagram
Ayscue, Mary Annabel, A.B.....	Carthage
Baines, Catherine Nobles, B.S.....	Spring Hope
Barnhardt, Pearl, A.B.....	Concord
Benthall, Geneva, B.S.....	Woodland
Best, Ruth, A.B.....	Stantonsburg
Blackwell, Bertelle, B.S.....	Castalia
Bowers, Maude Hunter, A.B.....	Wake Forest
Boyce, Ruth Amelia, A.B.....	Edenton
Brock, Maude Evelyn, B.S.....	Elizabeth City
Brooks, Clara, B.S.....	Fayetteville
Brown, Olivia, B.S.....	Statesville
Canady, Pearl, A.B.....	Hope Mills
Cheek, Emily Gilbert, A.B.....	Sanford
Cooke, Julia Mae, A.B.....	Stantonsburg

Covington, Lena, A.B.....	Wadesboro
Cox, Catharine Holt, A.B.....	Raleigh
Crawford, Mary, A.B.....	Goldsboro
Current, Blanche, A.B.....	Cleveland
Davis, Mary Love, A.B.....	Wake Forest
Davis, Ruby Kathleen, A.B.....	Raleigh
Eddins, Julia Virginia, A.B.....	Palmerville
Epley, Charlie Mae, A.B.....	Marion
Glenn, Mary, B.S.....	Raleigh
Harris, Mary Alberta, A.B.....	Gibson
Harris, Catharine Frances, A.B.....	Wadeville
Haywood, Margaret, A.B.....	Mount Gilead
Helms, Margaret Louise, B.S.....	Monroe
Herring, Mary Lee, A.B.....	Cheng Chow, China
Hester, Mabel Vada, A.B.....	Bladenboro
Hollowell, Violet, B.S.....	Tyner
Honeycutt, Genaria, B.S.....	Clinton
Honeycutt, Matle, A.B.....	Orange
Honeycutt, Minnie, A.B.....	Raleigh
Horner, Mamie Candice, A.B.....	Hope Mills
Horton, Opal Alberta, A.B.....	New Bern
Jackson, Elsie Helen, A.B.....	Cary
Jones, Mary Elizabeth, A.B.....	Raleigh
Jones, Mary Lucile, A.B.....	Red Oak
Lassiter, Margaret, A.B.....	Rich Square
Leary, Ruth Gehrmann, A.B.....	Morehead City
Lilley, Ruth, A.B.....	Fentress, Va.
Lineberry, Martha Foy, A.B.....	Raleigh
Marshall, Ellen Mae, A.B.....	Chadbourn
Morgan, Glennie Lee, A.B.....	Marshville
Murray, Annie Ruth, A.B.....	Rose Hill
Myers, Sybil, A.B.....	Ahoskie
Nelson, Charlotte Ruth, A.B.....	Raleigh
Newman, Georgia Ethel, A.B.....	Leaksville
Parrish, Clyda Eva, A.B.....	Coats
Peacock, Carolyn, A.B.....	Raleigh
Perkinson, Lucy Eaton, A.B.....	Wise
Poteat, Clarissa, A.B.....	Shanghai, China
Sample, Lelia Gertrude, B.S.....	Elizabeth City
Sawyer, Lorraine, A.B.	Belcross
Sawyer, Pauline, A.B.....	Columbia
Seawell, Mary Robert, A.B.....	Carthage
Speer, Mary Lucile, A.B.....	Boonville

Stroud, Beulah Benton, A.B.....	Kinston
Stroud, Hazel Leah, B.S.....	Kinston
Sullivan, Verna Belle, A.B.....	Raleigh
Thompson, Helen Suitt, A.B.....	Fuquay Springs
Wedding, Esther, A.B.....	Raleigh
Whitley, Ernestine, A.B.....	Zebulon
Woods, Nancy Amy, A.B.....	Greensboro
Wooten, Elizabeth Katherine, A.B.....	Chadbourn
Yarbrough, Mary Elizabeth, A.B.....	Raleigh

Freshman Class

Allen, Mildred Gardner, A.B.....	Warrenton
Andrews, Dorothy, B.S.....	Raleigh
Becker, Gladys, A.B.....	Linwood
Benthall, Inez, A.B.....	Ahoskie
Betts, Blannie Hawkins, B.S.....	Fuquay Springs
Bostic, Mary Caroline, A.B.....	Beulaville
Bostic, Dorothy, B.S.....	Forest City
Bowden, Ruth Kerr, A.B.....	Charlotte
Bradley, Hattie, A.B.....	Winnsboro, La.
Broadhurst, Margaret Elizabeth, A.B.....	Mount Olive
Broadwell, Ellen Barber, A.B.....	Holly Springs
Brown, Annie Eugenia, A.B.....	Reidsville
Brown, Thelma, A.B.....	Raleigh
Butler, Verna, B.S.....	Hoffman
Canady, Ethel, A.B.....	Hope Mills
Cannon, Mary Sue, A.B.....	Marion
Cannon, Susie Carver, A.B.....	Hertford
Carter, Katherine McIver, B.S.....	Raleigh
Chason, Cleo Virginia, A.B.....	Lumber Bridge
Cheves, Mary, A.B.....	Bunn
Cobb, Esther Henrietta, A.B.....	Elm City
Cobb, Linda Rhoda, B.S.....	Sharpsburg
Cooke, Annie Verna, A.B.....	Franklinton
Copeland, Mary Lee, A.B.....	Edenton
Daniel, Rachel, A.B.....	Wilson
Daniel, Ruby Inez, A.B.....	Stem
Dawes, Sudie Charles, A.B.....	Elm City
Dills, Lora Magdaline, A.B.....	Beta
Dunning, Dorothy, A.B.....	Rosemary
Dunning, Jessie Mae, A.B.....	Aulander
Elliott, Madaline, A.B.....	Edenton

Flannagan, Lucy Anne, A.B.....	Farmville
Freeman, Pauline, A.B.	Raeford
Garren, Aurelia, A.B.....	Hendersonville
Glosson, Nellie Gray, B.S.....	Saxapahaw
Godwin, Hilda, A.B.....	Raleigh
Gordon, Lonie, B.S.....	Baskerville, Va.
Greaves, Mary Ruth, A.B.....	Raleigh
Greenwood, Eloise, A.B.	Statesville
Harden, Katherine, A.B.	Raleigh
Harrell, Faytie, B.S.	Moyock
Harris, Mary Grey, B.S.....	Youngsville
Higdon, Kathrynne Pauline, B.S.....	Franklin
Hightower, Odessa, B.S.....	Raleigh
Hobbs, Maggie Mae, B.S.....	Delco
Hocutt, Zelma, A.B.	Ashton
Hoggard, Mabel Claire, A.B.....	Ahoskie
Holmes, Ruth Rae, A.B.....	Edenton
Honeycutt, Doris, B.S.....	Cary
Honeycutt, Hortense, A.B.....	Clinton
Hunter, Mary Rodwell, A.B.....	Cary
Jackson, Genevieve, A.B.	Dunn
Jackson, Nannie Mae, A.B.....	Winterville
Jacobs, Lois Alberta, A.B.....	Roxobel
Jenkins, Sadie Alice, B.S.....	Avondale
Johnson, Mary Ellen, A.B.....	Siler City
Jones, Annie Hollingsworth, B.S.....	Cameron
Kelly, Annie Mildred, A.B.....	Goldsboro
Kelly, Mozelle, A.B.....	Bladenboro
Kendrick, Annie Will, A.B.....	Cherryville
Lanford, Nedra Elizabeth, A.B.....	Goldsboro
Lawrence, Alice Belle, A.B.....	Apex
Leonard, Paige, A.B.....	Ramseur
Link, Virginia Delora, A.B.....	Forest City
Lowdermilk, Ruth, A.B.	Morganton
McGougan, Vera Claire, B.S.....	Lumber Bridge
McHaney, Elsie Ozelle, B.S.....	Durham
Matthews, Hattie Verdelle, A.B.....	Seaboard
Maynard, Martha, A.B.....	Raleigh
Medlin, Martha Virginia, A.B.....	Raleigh
Misner, Viola, B.S.....	Asheville
Mitchem, Lottie Bryant, A.B.....	Gastonia
Moore, Madeline, A.B.....	Gastonia
Morgan, Julia, A.B.....	Spring Hope

Murchison, Virginia, B.S.....	Gulf
Murray, Juanita, A.B.....	Burgaw
Nash, Margaret Norcom, B.S.....	Elizabeth City
Nelson, Mary Walmsley, B.S.....	Raleigh
Noel, Annie Belle, A.B.....	Dunn
Oldham, Helen, A.B.....	Wendell
Oliver, Sarah Louise, A.B.....	Pine Level
Parris, Elnair, A.B.....	Canton
Parker, Carrie, A.B.	Murfreesboro
Parker, Laura Ruth, A.B.....	Murfreesboro
Paul, Daphne, B.S.....	Beaufort
Peebles, Mary, A.B.	Raleigh
Phillips, Mary, A.B.	Charlotte
Pitt, Lucile Helen, B.S.....	Pinetops
Proctor, Rosa Mae, B.S.....	Spring Hope
Ratley, Dorothy Norine, A.B.....	Saint Pauls
Register, Florida, B.S.....	Metter, Ga.
Richardson, Elizabeth Person, B.S.....	Manning, S. C.
Saverance, Julia Hudson, A.B.....	Timmonsville, S. C.
Saverance, Mabel, A.B.....	Timmonsville, S. C.
Sears, Mary Lee, A.B.....	Apex
Shearin, Bettie Ward, B.S.....	Whitakers
Sherman, Ruth Graham, A.B.....	Henderson
Shipp, Mary, A.B.	Durham
Shumaker, Mildred Elizabeth, A.B.....	Rockwood, Pa.
Smith, Clara Mae, A.B.....	Troy
Stakes, Florence E., A.B.....	Suffolk, Va.
Tatum, Catherine Vanderworts, A.B.....	Salisbury
Tatum, Leone, A.B.....	White Oak
Thomas, Bess Virginia, A.B.....	Ramseur
Thomas, Viola Alice, A.B.....	Micaville
Tripp, Doris, B.S.	Ayden
Truesdell, Ruth Mae, A.B.....	Charlotte
Veasey, Evelyn, A.B.	Timberland
Walker, Lucile, A.B.....	Hillsboro
Walton, Katie Lee, A.B.....	Jacksonville
Walton, Miriam T., B.S.....	Raleigh
Ware, Mary, B.S.....	Mount Holly
Webb, Maude Alma, B.S.....	Mount Airy
Wheless, Mary B., A.B.....	Spring Hope
White, Agnes, B.S.	Edenton
White, Modlin Estelle, A.B.....	Colerain
Williams, Lula Mae, B.S.....	Linwood

Williford, Audrey, A.B.....	Wilmington
Willis, Mary Frances, A.B.....	Asheville
Winberry, Lena Elizabeth, A.B.....	Richlands
Winston, Hallie Eddins, A.B.....	Franklinton
Workman, Willie Mae, A.B.....	Raleigh
Young, Ailene Thelma, A.B.....	Asheville

Specials

Johnson, Daisy, A.B.....	Chalybeate
Parker, Mrs. Margaret Faucette, A.B.....	Raleigh

Summary

SENIORS :

Registered for A.B. degree.....	39
Registered for B.S. degree.....	4
	<hr/>
Total.....	43

JUNIORS :

Registered for A.B. degree.....	49
Registered for B.S. degree.....	7
	<hr/>
Total.....	56

SOPHOMORES :

Registered for A.B. degree.....	55
Registered for B.S. degree.....	15
	<hr/>
Total.....	70

FRESHMAN :

Registered for A.B. degree.....	90
Registered for B.S. degree.....	33
	<hr/>
Total.....	123
Total registered for A.B. degree.....	233
Total registered for B.S. degree.....	59
	<hr/>
Total number college classmen.....	292
Special	2
	<hr/>
Total irregulars.....	2

Students from other schools taking work in the colleges are as follows :

From Art classmen.....	14
From Music classmen	81
From Music irregulars	9
	<hr/>
	104
	<hr/>
Total.....	398

Register of Students

Art

Senior Class

Clark, Monta Janie.....	Troy
Kendrick, Novella Jane.....	Cherryville

Sophomore Class

Andrews, Martha	Raleigh
Knight, Lucy Haywood	Raleigh
Stafford, Lois Alice.....	Hamlet

Freshman Class

Beal, Mary.....	Red Oak
Dark, Grace Ola.....	Goldston
Garrett, Theodocia.....	Sylva
McComb, Louise.....	Hickory
Morris, Vallie.....	Southmont
Penny, Virginia.....	Raleigh
Wilburn, Louise.....	Roxboro
Wrenn, Mattie Lee.....	Southmont
Yarboro, Maggie Belle.....	Jonesboro

Summary

Seniors	2
Sophomores	3
Freshmen	9
<hr/>	
Total number college classmen.....	14
Art only	3
Students from other Schools electing work in Art.....	4
Students from other Schools electing work in Art History....	30
Students from other Schools electing Art Education.....	28
<hr/>	
65	
<hr/>	
Total	79

Register of Students

School of Music

Senior Class

Cox, Rannie, <i>Public School Music</i>	Richlands
Elkins, Annie Lillian, <i>Piano</i>	Whiteville
Harville, Ruby Elma, <i>Voice</i>	Thomasville
Heatherly, Ruth, <i>Public School Music</i>	Cooleemee
Hobbs, Sadie, <i>Public School Music</i>	Edenton
McFarland, Burvelle, <i>Voice and Public School Music</i>	Lynchburg, Va.
Maynard, Edith, <i>Public School Music</i>	Apex
deVlaming, Isabel, <i>Public School Music</i>	Roxboro

Junior Class

Allen, Louise Bruto, <i>Public School Music</i>	Troy
Biggs, Mary McMillan, <i>Piano</i>	Lumberton
Blackstock, Marguerite, <i>Voice</i>	Tyner
Cooke, Katharine Louise, <i>Public School Music</i>	Elizabeth City
Herring, Nancy Inez, <i>Public School Music</i>	Stantonsburg
Holmes, Daisy, <i>Piano</i>	Farmville
O'Kelley, Mary, <i>Piano</i>	Raleigh
Poole, Mildred Louise, <i>Public School Music</i>	Auburn
Shields, Katherine, <i>Voice</i>	Scotland Neck
Sikes, Ruth Janet, <i>Voice</i>	Hartsville, S. C.
Tucker, Margaret Cone, <i>Voice</i>	Greenville
Williams, Lena Mae, <i>Piano</i>	Chapel Hill
Woody, Lucile Raines, <i>Public School Music</i>	Woodsdale
Yelvington, Iris, <i>Public School Music</i>	Clayton

Sophomore Class

Britt, Louise Sallie, <i>Public School Music</i>	Calypso
Brown, Annie Mae, <i>Piano</i>	Goldsboro
Bush, Martha Elizabeth, <i>Piano</i>	Edenton
Butler, Annie Grayce, <i>Organ</i>	St. Pauls
Cates, Bruce Reid, <i>Voice</i>	Burlington
Cheek, Nelle Rives, <i>Piano</i>	Chapel Hill
Daniels, Mellie Pender, <i>Piano</i>	Manteo
Goodwin, Thelma, <i>Public School Music</i>	Raleigh

Harrison, Marguerite, <i>Piano</i>	Wake Forest
Hinton, Annie Thelma, <i>Voice</i>	Jacksonville
James, Mabel Jurey, <i>Piano</i>	Laurinburg
Jordan, Annie Mae, <i>Piano</i>	Rowland
Martin, Mary Garnette, <i>Piano</i>	Fuquay Springs
Matthews Elise Fogle, <i>Voice</i>	Elliott, S. C.
Monroe, Rebecca Bynum, <i>Voice</i>	Greensboro
Moody, Nora Frank, <i>Voice</i>	Franklin
Morgan, Grace Evelyn, <i>Piano</i>	Burlington
Nolan, Ione, <i>Public School Music</i>	Shelby
Patterson, Gladys, <i>Piano</i>	Siler City
Thomas, Sarah Elizabeth, <i>Public School Music</i>	Morven
Tyson, Myrtle Louise, <i>Voice</i>	Georgetown, S. C.
Upchurch, Ruth, <i>Piano</i>	Oxford
Woody, Lorene, <i>Public School Music</i>	Denniston, Va.
Williams, Annie Grace, <i>Public School Music</i>	Lumberton

Freshman Class

Ayers, Mary, <i>Piano</i>	Forest City
Boshart, Dorothy, <i>Organ</i>	Raleigh
Brockwell, Mary, <i>Violin</i>	Raleigh
Branch, Virginia, <i>Piano</i>	Enfield
Brockwell, Mildred Louise, <i>Voice</i>	Raleigh
Buffaloe, Elizabeth, <i>Piano</i>	Raleigh
Cox, Gladys, <i>Piano</i>	Manns Harbor
Curtis, Charlotte, <i>Piano</i>	Maxton
Gatewood, Thelma, <i>Piano</i>	Wadesboro
Gill, Catrina, <i>Piano</i>	Zebulon
Graham, Elizabeth Nancy, <i>Piano</i>	Rennert
Hales, Thelma, <i>Piano</i>	Enfield
Hilliard, Ruth, <i>Piano</i>	Raleigh
Huntley, Elizabeth, <i>Piano</i>	Aberdeen
Jones, Edith, <i>Piano</i>	Lumberton
Keeter, Mary Helen, <i>Voice</i>	Grover
Kendrick, Neva Pearl, <i>Voice</i>	Cherryville
McCullen, Martha, <i>Piano</i>	Burgaw
McGugan, Annie Ree, <i>Piano</i>	Cordele, Ga.
McLeod, Isabelle, <i>Piano</i>	Lumberton
Mears, Ruth, <i>Piano</i>	Forest City
Minor, Katherine, <i>Piano</i>	Mocksville
Moss, Mary, <i>Piano</i>	Youngsville
Myers, Elizabeth, <i>Voice</i>	Lexington

Peake, Thelma, <i>Piano</i>	Toledo
Perkinson, Mamie Jackson, <i>Piano</i>	Wise
Pittman, Estelle, <i>Piano</i>	Fairmont
Pope, Elsie, <i>Piano</i>	Coats
Prince, Julia Katharine, <i>Voice</i>	Goldsboro
Riggs, Sadie, <i>Piano</i>	Apex
Self, Clara Adele, <i>Piano</i>	Cherryville
Smith, Emma Lee, <i>Piano</i>	Dunn
Thomson, Mary Louise, <i>Piano</i>	Madisonville, Ky.
Turlington, Dorothy, <i>Piano</i>	Salemburg
Walters, Lillian M., <i>Piano</i>	Mayodan
Webb, Grace Dexter, <i>Piano</i>	Shelby
Webb, Zilphia, <i>Piano</i>	Morehead City
Welch, Lucile, <i>Piano</i>	Gastonia
White, Evelyn, <i>Piano</i>	Norfolk, Va.
Wood, Evelyn Rhea, <i>Voice</i>	Enfield
Worsley, Mary, <i>Piano</i>	Rocky Mount
Yeargan, Geneva, <i>Piano</i>	Garner

Irregular

Bain, Alma, <i>Piano</i>	Dunn
Martin, Kate Monteith, <i>Piano</i>	Columbia, S. C.
Page, Leta Vivian, <i>Piano</i>	Badin
Reece, Floye Edith, <i>Voice</i>	Dobson
Reynolds, Lossie, <i>Piano</i>	Clinton
Sullivan, Annie Louise, <i>Piano</i>	Wilmington
Wheless, Elizabeth M., <i>Piano</i>	Rocky Mount
Woodley, Margaret May, <i>Piano</i>	Columbia
Wrenn, Essie Mae, <i>Piano</i>	Southmont

Non-Resident Students

Barmetler, Herma, <i>Voice</i>	Raleigh
Bloodworth, Erin, <i>Violin</i>	Raleigh
Bogasse, Mrs. Verlie, <i>Voice</i>	Raleigh
Bond, Mrs. Elizabeth, <i>Piano</i>	Raleigh
Brown, Mary, <i>Piano</i>	Raleigh
Buffaloe, Pauline, <i>Violin</i>	Raleigh
Carroll, Katherin Elizabeth, <i>Voice</i>	Raleigh
Diploma in Music, Meredith College.	
Coburn, Mrs. Rosina, <i>Violin</i>	Raleigh
Crawford, Philip, <i>Violin</i>	Princeton

Curry, Sidney, <i>Piano</i>	Raleigh
Disk, Dorothy, <i>Violin</i>	Raleigh
Edwards, Mrs. Annie Bagwell, <i>Voice</i>	Raleigh
Ellisburg, Bernard, <i>Violin</i>	Raleigh
Emmanuel, Frances, <i>Violin</i>	Raleigh
Freeman, Genevieve, <i>Piano</i>	Raleigh
Gruven, Martha, <i>Violin</i>	Raleigh
Hardy, Mrs. Lecta Ray, <i>Voice</i>	Raleigh
Haywood, Laura Mabel, <i>Piano</i>	Raleigh
Hester, Ruby, <i>Violin</i>	Raleigh
Holland, Kathleen, <i>Violin</i>	Raleigh
Jennings, Elizabeth, <i>Violin</i>	Raleigh
Johnson, Clara, <i>Voice</i>	Raleigh
Johnson, Mary Martin, <i>Piano</i>	Raleigh

A.B., Meredith College; A.M., University of West Virginia.

Jones, Mrs. Emma, <i>Voice</i>	Raleigh
Kendall, Martha, <i>Piano</i>	Raleigh
Lazarus, Frank, <i>Violin</i>	Raleigh
Lazarus, Irvin, <i>Violin</i>	Raleigh
Maxwell, Forest C., <i>Voice</i>	Raleigh
Montague, Katherine, <i>Voice</i>	Garner
Morrison, Esther, <i>Violin</i>	Raleigh
Owens, Henrietta, <i>Voice</i>	Raleigh
Petross, James, <i>Violin</i>	Raleigh
Reynolds, Lulie Snow Virginia, <i>Voice</i>	Raleigh

A.B., Meredith College.

Richardson, Mrs., <i>Voice</i>	Raleigh
Roberts, Maie Thelma, <i>Voice</i>	Raleigh
Rogers, Carmen Lou, <i>Piano</i>	Raleigh

A.B., Meredith College.

Sams, Bessie, <i>Violin</i>	Raleigh
Sandlin, Jewell, <i>Violin</i>	Raleigh
Scruggs, Lillie Mae, <i>Piano</i>	Raleigh
Seligson, Sylvia, <i>Piano and Organ</i>	Raleigh
Stonebanks, Mrs. Sadie, <i>Piano</i>	Raleigh
Strother, Hazel Ruth, <i>Violin</i>	Raleigh
Terry, Ella, <i>Piano</i>	Raleigh
Uzzelle, Gordon L., <i>Voice</i>	Raleigh
Wiggs, Mary, <i>Voice</i>	Raleigh

Summary

SENIORS :

Registered for Diploma in Piano.....	1
Registered for Diploma in Voice.....	2
Registered for Diploma in Public-School Music.....	6
Total.....	9

JUNIORS :

Registered for Diploma in Piano.....	4
Registered for Diploma in Voice.....	4
Registered for Diploma in Public-School Music.....	6
Total.....	14

SOPHOMORES :

Registered for Diploma in Piano.....	12
Registered for Diploma in Organ.....	1
Registered for Diploma in Voice.....	6
Registered for Diploma in Public-School Music.....	6
Total.....	25

FRESHMAN :

Registered for Diploma in Piano.....	33
Registered for Diploma in Organ.....	1
Registered for Diploma in Violin.....	1
Registered for Diploma in Voice.....	6
Total.....	41

Total classmen registered in each department of Music :

Piano	50
Organ	2
Violin	1
Voice	18
Public-School Music	18
Total.....	89

Irregular students:

Piano	8	
Voice	1	
		<hr/> 9
Total.....		101

**Summary of Students Not in Residence Taking College
Music Only**

Organ	1	
Piano	12	
Violin	18	
Voice	16	
		<hr/>
Total.....		47

Students from other schools taking College Music are as follows:

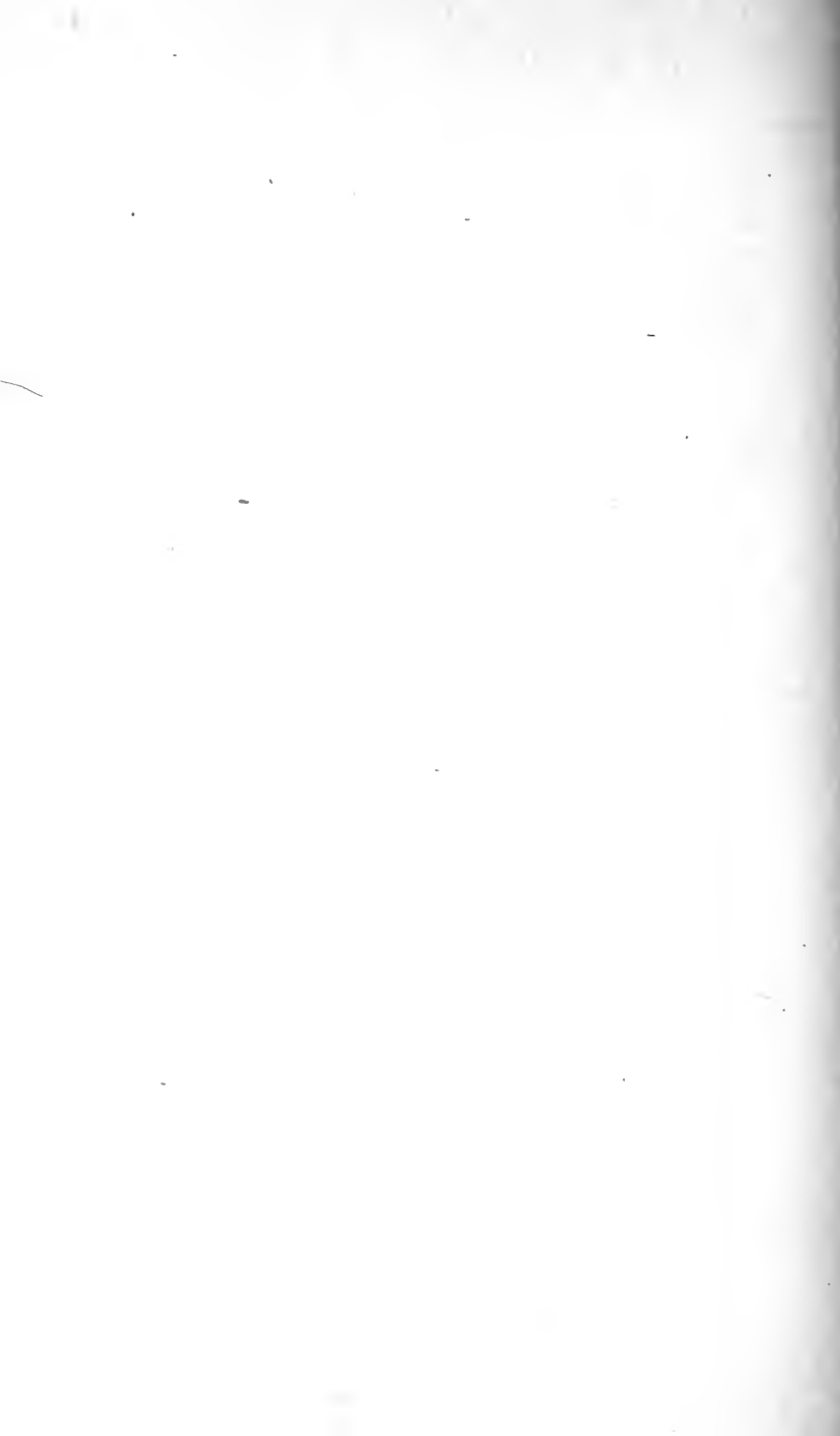
From college classmen.....	17	
		<hr/>
Final total.....		162

Final Summary Students Taking College Work

Classmen in college.....	292	
Special college	2	
Students from other schools taking one or more courses in the college	104	
		<hr/> 398
Classmen in Art.....	14	
Art only	3	
Students from other schools taking work in Art.....	4	
Students from other schools taking work in Art History.....	30	
Students from other schools electing Art Education.....	28	
		<hr/> 79
Classmen in Music.....	89	
Irregulars in Music.....	9	
College Music only.....	47	
Students from other schools taking work in College Music.....	17	
		<hr/> 162
Total.....		639
Deducting students counted in more than one school.....		182
		<hr/>
Total.....		457

Summary by States

North Carolina	429
South Carolina	9
Virginia	10
China	2
Georgia	2
Kentucky	1
Louisiana	1
Mississippi	1
Pennsylvania	1
Rhode Island	1
<hr/>	
Total.....	457



Series 18

JUNE, 1925

No. 4, Pt. 1

Meredith College

QUARTERLY BULLETIN

1924 - 25

Commencement Number



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COMMENCEMENT PROGRAM

1925

FRIDAY, MAY 29

8:00 p. m.—Senior Play.

SATURDAY, MAY 30

8:00 p. m.—Society Exercises.

SUNDAY, MAY 31

11:00 a. m.—Baccalaureate Sermon at the First Baptist Church.

8:00 p. m.—Missionary Sermon at the Tabernacle Baptist Church.

CARTER HELM JONES, D.D., Atlanta, Ga.

MONDAY, JUNE 1

10:00 a. m.—Alumnæ.

1:00 p. m.—Alumnæ Luncheon, Woman's Club.

4:00 p. m.—Art Exhibit.

5:00 p. m.—Class Day Exercises.

8:30 p. m.—Annual Concert (admission by card).

TUESDAY, JUNE 2

10:30 a. m.—Commencement Exercises.

Address by CORNELIUS WOELFKIN, D.D.
New York City.

The Senior Class Play

The first feature of the commencement exercises was the annual senior play, Friday evening, May 29. Under the efficient direction of Dr. W. C. Horton, the class presented, with unusual forcefulness and skill, *The Wren*, by Parker. Virgie Harville's interpretation of the title rôle in itself would have assured the success of the play, but there was the additional advantage of remarkable support from the rest of the class. Sudie Creech and Margaret Durham played the important male rôles with their usual brilliance. Sallie Wilkins, as Mrs. Blake, deserves especial recognition, her acting showing depth of feeling, with dignity and strength.

The cast of characters was as follows:

MRS. JULIA DANNA (<i>a soldier's mother</i>).....	VELMA POPLIN
ROBERT DANNA (<i>the soldier</i>).....	IONA DANIEL
JANE DANNA (<i>the "Wren"</i>).....	VIRGIE HARVILLE
SARAH WOODSTON (<i>Jane's friend</i>).....	MARY BOWERS
DONALD DREW (<i>another friend</i>).....	ROBERTA CRAWFORD
MAMMY (<i>that's all</i>).....	ANNIE HARRIS
MRS. HARRIET GREENSTON (<i>a business woman</i>).....	WINNIE RICKETT
REGINALD GREENSTON (<i>her spoiled boy</i>).....	EMILY HILLIARD
MRS. CECELIA DANNA FORDSTON (<i>Jane's aunt</i>).....	PORTIA ALDERMAN
CORINNE FORDSTON (<i>Jane's cousin</i>).....	NOVELLA KENDRICK
BINKIE (<i>Mrs. Fordston's maid</i>).....	MARY COVINGTON
RODNEY BLAKE, SR. (<i>a foster father</i>).....	MARGARET DURHAM
MRS. RODNEY BLAKE (<i>a foster mother</i>).....	SALLIE WILKINS
RODNEY BLAKE, JR. (<i>an adopted son</i>).....	SUDIE CREECH
JUDGE GRAY (<i>a lawyer</i>).....	LUCRETIA DEAN

Society Night

Saturday evening, May 30, at eight o'clock, the annual Society Night program began with the processions by the students and alumnæ members of the two societies. The Philaretian Society marched in at the left side of the auditorium singing the society song. The Astrotekton Society formed a similar procession and entered at the left side of the auditorium.

Miss Bessie Lee Moss, president of the Philaretian Society, gave the address of welcome, which was followed by a piano selection by Miss Mary O'Kelley, and a vocal solo by Miss Marguerite Blackstock. Miss Margaret Overton, president of the Astrotekton Society, introduced the speaker of the evening, Mr. R. N. Simms, of Raleigh.

Mr. Simms made an interesting and inspiring talk, giving the life story of a young man of the South, the South's greatest orator, Henry W. Grady. He spoke of many interesting incidents which led up to Mr. Grady's development. He was a man, who, when he had found his mission, threw himself into it with a jubilant and adventurous spirit. Mr. Simms said the South owed much to Mr. Grady's oratory and eager words, for he sang of the glories of the South in such a convincing way, that many northern capitalists were influenced to take a part in developing the South.

The presentation of the essay medals is one of the interesting features of the annual Society program. Mr. W. N. Everett, Secretary of State for North Carolina, with a simple formula for success presented the Minnie Jackson Bowling medal to Miss Gladys Leonard of the Philaretian Society. Dr. Rufus Hunter with a few appropriate words presented the Carter-Upchurch medal to Miss Ruth Bruce of the Astrotekton Society. Dr. Julia Harris read the names of the students achieving first and second honors in reading.

The following students received honors:

First Honors:

MARGARET DURHAM
RUBY DAVIS
MABEL CLAIRE HAGGARD
MADELINE ELLIOTT
DOROTHY DUNNING
HELEN OLDHAM
RUTH MAE TRUESDALL
BESS THOMAS
RUTH BOWDEN

Second Honors:

BESSIE JACKSON
ELIZABETH PURNELL
MARY RODWELL HUNTER
GLADYS BEEKER
GLADYS COX
DOROTHY BOSHART
MILDRED SHUMAKER
AURELIA GARREN

Miss Mary Bowers welcomed the new members of the Honor Society, Annabelle Abbott, Katie Dail, Margaret Lineberry, and Elizabeth Purnell. She also read the names of the alumnae who have been admitted.

Miss Gertrude Royster, director of physical education, then presented the monograms and letters for achievement along athletic lines, and the cup for class basketball championship was presented to the Sophomore Class. The tennis championship was also won by the Sophomore Class.

The singing of *Alma Mater* as a recessional and an informal reception in the college parlors ended the program for the evening.

Commencement Sunday

SUNDAY MORNING

ORDER OF SERVICE

FIRST BAPTIST CHURCH

ELEVEN O'CLOCK

Organ Prelude—"Largo".....*Handel*

Hymn 30—"Crown Him With Many Crowns".....*Elvey*

Invocation—DR. T. W. O'KELLEY.

Anthem—List the Cherubic Hosts.....*Gaul*

Scripture Lesson—DR. CARTER HELM JONES.

Prayer—DR. T. W. O'KELLEY.

Hymn 324—"Rejoice, All Ye Believers".....*Lausanne Psalter*

Offertory—"Come Ye Blessed".....*Gaul*

MISS CONSTANCE EBERHART

Baccalaureate Sermon—CARTER HELM JONES, D.D., Atlanta, Ga.

Anthem—"Inflamatus"*Rossini*

Soloist, MISS ALICE STITZEL

Benediction—DR. CARTER HELM JONES.

Organ Postlude—"Pilgrim's Chorus".....*Wagner*

Dr. Carter Helm Jones, pastor of the Second Baptist Church, Atlanta, Ga., was introduced by Dr. Charles E. Brewer, president of the college. "Love, faith, and prophecy blended in a trinity of challenge" interpreted Dr. Jones, as he read II Peter 1:4-8, urging "the daughters of Christian culture to go forth to help Jesus Christ establish His kingdom." "Peter, a lowly fisherman, whose only college was the school of Jesus Christ, became a poet and a preacher, writing epistles of abounding beauty and exquisite imagery." "Salvation is too small a word for the average Christian. It becomes to many a mere life-insurance policy, and to some even a fire-insurance policy. There are two salvations: the first is the great salvation, salvation from sin and from everlasting hell, that is salvation by grace through faith; the second salvation is salvation by works. It depends upon a Christian how big a Christian he will be, how largely he will be saved. 'Work out your own salvation with fear and trembling.' This salvation is what I am thinking about especially this morning. It is for you to say whether you will be saved from ignorance, ugliness, selfishness, and be saved for knowledge, beauty, service,—all the harmonies of the universe. Christian character is a symphony which is revealed alone in God. Let us not use the prosaic word 'add' of the text, but find a more apt translation. The literal meaning is 'chorus unto yourself.' Twenty-nine years ago I visited the Parthenon in Athens, and later sat in the marble theatre where the great dramas of Greece seem still to echo. There the choral odes were given over to the choragos,—a leader who was to bring to perfection the chorus. Now Peter used a verb formed on this noun *choragos*. So he says, 'Chorus for yourself unto your faith virtue.' The theme of this discourse is the *Chorus of Character*. The key-note of all character, of all life, is faith in Jesus Christ. To change the figure: 'other foundation can no man lay than that is laid, which is Jesus Christ.' I am a fundamentalist, for I stand on this foundation."

"Jesus Christ strikes the keynote, leads the chorus. This means the surrender of your personality to Jesus Christ. Yet

this is just the beginning. 'Chorus unto your faith, virtue'—that is, virtuous course of action, virtuous thoughts, ideals, beauty. 'Blessed, happy are the pure in heart, for they shall see God.' In these days when man's sight of God has been blurred, may you be priestesses of virtue, evangels of beauty. In almost every service I hold I pray one prayer—'bringing into captivity to the obedience of Christ *every thought*.'

"'Chorus unto your virtue, knowledge.' Lord Bacon says 'knowledge is power,' but knowledge is more than power; knowledge is life. 'This is life, that we may know Thee, the only true God, and Jesus Christ whom Thou hast sent.' 'Ye shall know the truth, and the truth shall make you free.' Ever remember gratefully the glorious days when our womanhood, through the founding of Meredith College, was called to knowledge, to true science, to learning. In Paul's vision on the Damascus road, when he heard the voice from heaven, it was Christ calling for culture. Later, when in the night the message came, 'Come over into Macedonia and help us,' Europe was pleading as she bent over Asia. Culture was calling for Christ. Christ is the King of culture, the Prince of progress.

"'Chorus unto your knowledge, self-control.' I believe there never was a day in the world's history when we needed self-control so much as today. Let us not forget that in the glory of self-control, not in automatic legislation, lies the power of life. The will must be guided by God.

"'Chorus unto your self-control, patience.' I wonder who catalogued patience with the minor virtues? It means steadfastness, standfastness, power of abiding under. We must learn the patience of suffering, the patience of waiting.

"'Chorus unto your patience, Godliness'—piety, Godlikeness. There was Enoch, who walked with God; Abraham, who was called the friend of God; Paul, who declared, 'Christ liveth in me,' and Jesus himself, who said, 'Abide in Me, and I in you.' The 'chorus' so far has been personal, but Christian character is no pent chorus for the inner soul alone; therefore, 'chorus

unto your Godliness, brotherly kindness.' Remember that the motto of Philadelphia is, 'Let brotherly love continue.' The great message for the world is the message of love. On the cornerstone of Meredith College at the new site, enshrined in your seal, is the word Lux. Light, Light, Light! Jesus said, 'I am the light of the world,' and He also said, 'Ye are the light of the world.' The strange prophet Tennyson spoke of the time 'when the war drum throbs no longer,' and Woodrow Wilson sounded forth his gospel of peace and called the nations to sit around the council table. God calls us still, and each of you can speak your part in civic life, so that the brutal, bloody, blasphemous mistake of war shall never be repeated.

'"Chorus unto your brotherly kindness, love.' Love—Jesus Christ—lived, died, rose again, became the mightiest dynamic of our life. In verse eleven of this same chapter of Peter's gospel it is written, 'For so an entrance shall be ministered unto you abundantly into the everlasting kingdom of our Lord and Saviour Jesus Christ.' Our chorus finally shall blend in the great diapason of heaven."

SUNDAY EVENING

ORDER OF SERVICE

TABERNACLE BAPTIST CHURCH

EIGHT O'CLOCK

Organ Prelude—"Andante".....*Berens*

Hymn 388—"Glorious Things of Thee Are Spoken".....*Haydn*

Invocation—MR. O. L. STRINGFIELD.

Anthem—"I Waited for the Lord".....*Mendelssohn*

Soloists—MISS ALICE STITZEL AND MISS CONSTANCE EBERHART

Scripture Lesson—DR. CARTER HELM JONES.

Prayer—DR. C. L. GREAVES.

Hymn 391—"Onward, Christian Soldiers".....*Sullivan*

Offertory—"These Are They".....*Gaul*

MISS EMILY PARSONS

Missionary Sermon—CARTER HELM JONES, D.D., Atlanta, Ga.

Anthem—"Hark, Hark, My Soul".....*Shelley*

Benediction—DR. CARTER HELM JONES.

Organ Postlude—"Marche Triomphale".....*Archer*

The text of the evening sermon was Ex. 4:25, "What is that in thy hand?" The theme was consecrated individuality.

"Moses said the thing in his hand was a rod, a staff, a stick. He gave it to God; God gave it back; it was God's rod and Moses' rod—and God and Moses and the rod worked together. Moses, the disillusioned idealist, had hidden in the wilderness his superb gifts of heredity and his marvelous culture. When he saw the burning bush Moses said, 'I will turn aside and see.' It is a great moment when religious curiosity, divine inquisitiveness is awakened. When God saw that he turned aside to see, God recognized him and commissioned him. Suppose Moses had not awakened to the opportunity. He would never have been the soldier, lawgiver, statesman; would never have kept tryst with Elijah and the Son of God. Part of the college glory is so to sensitize one that he becomes alert to the great world about him. God said 'Go.' Moses said 'Send.' 'What is that in thy hand?' This rod became mightier than the sword of soldier, the sceptre of monarch, or the baton of field-marshal. It is a great thing to give what we have to God."

Then the speaker illustrated his point by recounting a long line of those who had given to God what was in their hand. Miriam, who gave her timbrel to lead the chorus; Hannah, who devoted her son Samuel to God's service, and stitched into his little garments smiles, prayers, tears, prophecies; David, who put the stone of individuality into the sling, so that the enemy went down before consecrated individuality; John, who had nothing in his hand, but whose voice God took and filled with volleying thunder, lightnings, tenderness, magnetic power; Andrew, who brought his brother; the little lad who gave his lunch; the woman who broke the alabaster box of her marvelous love.

With reverence the preacher continued:

"'What is in Thy hand, Jesus?' 'Nothing. There was offered Me a sceptre, a crown, a sword, but they were Satan's. I have a life. I have power to lay it down and I have power to take it up.' 'Give it to Me,' whispered the Father, and Jesus

gave it, upon the cross. 'I, if I be lifted up, will draw all men unto Me.' I see the coronation of Love in the crucifixion of the One who died for us.

"Young ladies, what is in your hands today? Personality and opportunity. Personality is a marvelous word that means the assembling, the mobilizing of God-given powers. In regard to opportunity, I am an incorrigible optimist, because I am the child of a King. I allow nothing to build fences around me, for all things are mine, because I am Christ's, and Christ is God's. Tomorrow will be better than today.

"What is a missionary sermon? What is missions? Love at work. 'As My Father hath sent me, so send I you.' Every Christian is a 'sent one'—maybe across the street, maybe across the ocean. The General Stonewall Jackson of China, General Feng, was but a young lieutenant in the Boxer Rebellion when he saw a timid, shrinking girl-missionary pleading with the soldiers to take her life and spare the others. 'Why did she do it?' he kept on asking, until he, too, became a Christian. Peter said to the cripple at the Beautiful Gate, 'Such as I have give I thee.' O, young ladies who are to go forth with the wealth of your personality, the call of your opportunity, God grant that every time that need or suffering draws a draft upon the bank of your personality that you will honor it, and thus every gate will be for you the Gate Beautiful."

The Meeting of the Alumnae Association

Monday morning was given over entirely to the alumnae. The regular meeting was preceded by a trip to the new site of Meredith. A goodly number of the visiting and local alumnae left the college at nine o'clock. Dr. Brewer proved a most efficient personal conductor, and the eyes of the visitors opened wider and wider as they saw the glories of the new place.

The public meeting of the association was held at eleven o'clock in the college auditorium. Miss Mary Lois Ferrell (1916), who presided, introduced Dr. Brewer—though one

cannot truly speak of introducing Dr. Brewer to a Meredith audience. In his cordial welcome to the alumnæ he told us something of the opportunities for service in connection with the enlarging of Meredith.

Mrs. B. F. Parham (Katherine Campbell Johnson, 1914) delighted the audience with two groups of songs, namely:

"She Never Told Her Love".....	<i>Haydn</i>
Lungi dal caro bene.....	<i>Secchi</i>
"Come and Trip It".....	<i>Handel</i>
"Thy Beaming Eyes".....	<i>MacDowell</i>
"All for You".....	<i>Alward</i>
"Spring Song of the Robin Woman".....	<i>Cadman</i>

Miss Bertha Carroll (1913), one of our two alumnæ trustees, gave the annual address, choosing as her subject, "Recognizing the Beautiful." "Beautiful things make toward character, for we are largely what we think about," she said. She pointed out the necessity of recognizing the beautiful, first of all in nature, then in the fine arts, in work, in the intellect, and in the soul. Her talk left each of her hearers more responsive to the beautiful in life.

After the public meeting came the business session. Miss Mary L. Porter, of the Meredith faculty, made a forceful appeal for the co-operation of the former students in reaching, through the special Meredith Bulletin to appear after commencement, persons who might be interested in the college. Reports from various committees were heard and plans were discussed as to what the association can do for the college. All the alumnæ recognize their deep indebtedness to their alma mater and are eager to show their love and gratitude in some material way. It was agreed that the first step in any undertaking is the election of a full-time alumnæ secretary; and a proposition about the salary of such a secretary was laid before the trustees.

The following officers were elected:

President—Nell Paschal (1917).

Vice-President—Mrs. A. S. Bridges (Lida Page, 1915).

Corresponding Secretary—Lulie Reynolds (1921).

Recording Secretary—Margaret Bright (1907).

Treasurer—Katherine Matthews (1918).

Alumnæ Editor of the *Twig*—Caroline Biggers (1915).

Alumnæ Speaker—Rosa C. Paschal (1902).

Alternate—Harriet Herring (1913).

At one o'clock a delightful luncheon was served at the Woman's Club, where old and new alumnæ became better acquainted. Lois Johnson (1915) welcomed the ten reunion classes with a few well-chosen words that recalled the peculiar joys and sorrows of each college generation, and set us all to reminiscing. Brief, informal responses were given by representatives of each class.

Miss Mary Shannon Smith was an honored guest of the association, and her address was so delightfully like herself that, as one of the girls expressed it, "We all reached for our notebooks."

Each year alumnæ day grows in interest and importance, and we look forward to it as one of the high peaks of commencement.

The Art Exhibits

The diploma exhibits of Miss Monta Clark and Miss Novella Kendrick were on view the afternoon of May 12, 1925. In all of Miss Clark's compositions complementary colors were used to great advantage. Especially noteworthy was the freedom with which she handled flowers, very evident in *Roses from Mrs. Keil's Garden*, a glorious cluster of crimson beauties; *A Water Lily*, cool, restful, against a blue background; *Mrs. Keil's Garden*, with a dash of garnet to enliven the tones of lavender. Her diploma composition, *My Lady's Dressing Table*, was

framed in perfect harmony with the tone of the picture. There was decided originality of idea in choosing a mirror in which was reflected the bare branches of an old tree. The prevailing atmosphere of lavender and soft yellow was emphasized by a bowl of flowers. The three apples in her *Study of Fruit* were very real and tempting; the picture of bottles, orange and blue predominating, showed a keen feeling for transparency; and the *Flower Study After the Dutch Manner* evidenced a sober restraint that was satisfying. A Florentine jewel-box in "Gesso" gave the delicate patterns and tints of Italian marts, while the *Decorative Head* certainly would have won approval from the poet Robert Browning, whose idea was thus enshrined:

"If one could have that little face of hers
Painted on a background of pale gold."

Miss Novella Kendrick's diploma composition revealed an interesting study of books and a lamp. *Mrs. Keil's Garden* gave the true outdoor springtime in colors cool and clean. *A Water Lily* was one of the best pieces, lovely, captivating, just the picture to look at in midsummer. The *Still Life Study* displayed an excellent crimson bowl, while *Milburnie Fishing Lake* was a marvel of clear, transparent atmosphere. Conspicuous among the designs in the crafts were those for two tied-and-dyed scarfs, buff and orchid, in lovely harmony. Not less noteworthy was the large photograph box in "Gesso," with quaint patterns enshrining the college seal.

The regular work of the School of Art was on exhibit Monday, June 1, 1925. Noteworthy were three oil paintings by Virginia Penny: *Nasturtiums*, where the composition and values were good, and the crispness with which it is handled is most attractive—indeed, it is a picture you could live with; a *Flower Study*, showing blue, lavender and red cosmos looking out from a dark background and a dull gold frame; *Flowers (After the Dutch Manner)*, where the subdued coloring produced a pleasing effect. Elizabeth Lake's *Flower Study*

showed good color, and her *Batik Dyeing* was displayed in a dress with borders of red poppies and in a scarf, Oriental in its unusual coloring. *Some Tulips*, by Martha Andrews, revealed a delightful combination of violet and rose. Lois Stafford's pastel painting, *Chrysanthemums*, consisted of yellow flowers in an Indian pottery bowl, very effective against a dark background and framed in bronze. Lucy Knight handled her colors freely; especially was this evident in *Sweet Williams*, where the clusters were live, appealing, and in her *Flower Study* of dogwood against a blue background. Her Florentine Letter Box, done in "Gesso," was charmingly antique, as was also Mary Beal's frame, rich in gold and color, for her *Flower Study*. An oil painting by Louise Wilburn of just one solitary, regal *Fleur de Lis* was particularly good for the harmony of colors. In a pastel painting of bright-eyed *Pansies*, by Vallie Morris, the texture of the picture was good.

The China Painting Class exhibit showed wide range of work in enamel, as well as in the more usual painting. Many pitchers, bowls, and cups were unique in design, though adhering to the conventional. A dinner set was most attractive in pale delft blue. The work of all the students was neatly handled, precision being regularly required of all Miss Noble's students.

Class Day Exercises

At five o'clock on the first day of June the Class Day Exercises of the graduating class were held in an improvised amphitheatre on the campus. Between long rows of singing Sophomores dressed in silken white, enlivened with yellow, the Senior color, and bearing the daisy chain, moved forward the Seniors, clad in pale yellow with orange-colored rose petals that were, indeed, emblematic of the golden future.

Ranged in a double semi-circle the class formed a charming background for the rhythmic steps of six Greek maidens bringing flower baskets, and for the pursuit of an elusive crimson

ball by a seventh maid, the class president, Virgie Harvelle, as she followed its fantastic flight. A clear-voiced Odysseus, Bessie Lee Moss, evoked these wonder-workers in classical terms, recounting the adventures of past years and prophesied future joys, then called for the song to the Class of '23. There were fourteen present to stand for this honor and to respond with a song of memory and greeting.

To the Class of '27 the Seniors sang their regrets and their loving wishes. In return came a song that overflowed with heartfelt devotion. All these verses were enshrined in the unique yellow and orange butterfly programs. The Class History, by Elizabeth Higgs, showed that, of one hundred and fifty-nine Freshmen, only fifty-one had persevered to this eventful day. Noteworthy in the Last Will and Testament, read by Roberta Crawford, was the class gift to Meredith—much-needed books for the library. A gift of real “bones” tied with ribbon cheered up the Sophomores so greatly that when the Seniors finished the traditional song of the odd classes, “These bones goin’ to rise again,” the younger sisters repeated it with even more vim and determination.

The “Farewell to Alma Mater” voiced the spirit of honor and reverence, and then the sister classes sang together for the last time as a united whole the high, exalted strains of the college “Alma Mater.”

The Annual Concert

A large and enthusiastic audience showed keen appreciation of the concert given on Monday night in the college chapel under the direction of Dr. Dingley Brown.

The choral number, *Murmuring Breezes*, by Jensen, opened the program. This was most pleasingly rendered by a chorus of sixty voices. Smooth delicacy of shading was especially noticeable in the shifting of the melody from high to low voice.

The happy spirit and rollicking rhythm of *Rondo Brilliant*, by Weber, was extremely well brought out by Annie Elkins.

She played with splendid assurance and technique, which resulted in a smooth, clear tone quality that was delightful.

Marguerite Blackstock in her singing of Villanelle, by Dell'Aqua, revealed a limpid coloratura voice of pleasing quality which she ably handled.

The organ selection, Allegro, from the Third Sonata, by Borowski, was well played by Dorothy Boshart. Particularly effective was the quiet, subdued mood created by the middle theme, which changed to a brilliant major climax.

The Harp of Delight, by Harris, was a happy lyric waltz. Janet Sikes sang it with delicate rhythm. Her diction was especially to be commended.

The violin solo, Scene de Ballet, Opus 100, by de Beriot, was charmingly played by Mary Brockwell. As the selection progressed, she showed increasing assurance and finer tone quality, especially in the upper register, handling the rapid passages with facile technique.

Burvelle McFarland, in her singing of the beautifully appealing aria, "Il est doux, il est bon," by Massenet, portrayed a voice of splendid quality, equally melodious throughout its entire range.

Mary O'Kelley, who always delights her audience, played Chopin's Scherzo, Opus 35. Her playing showed response to every mood suggested by the music, particularly in the middle and final movements.

The chorus number, Sing, O, Sing, by Dunn, furnished a delightful ending to the evening's program. The voice control and the beautiful pianissimos were very evident. Splendid diction was shown in both choral numbers.

The accompanists of the evening, Misses Beth Carroll, Katherine Armstrong, and Genevieve Freeman, were entirely sympathetic in their support of the soloists.

Commencement Exercises

Organ Prelude.

Hymn 8—"Crown Him with Many Crowns".....*Elvey*

Invocation—DR. R. T. VANN.

Anthem—"I Waited for the Lord".....*Mendelssohn*

Soloists—MISSES STITZEL AND EBERHART

COLLEGE CHOIR

Announcement of Elizabeth Avery Colton Prize.

Address—CORNELIUS WOELFKIN, D.D.

Park Avenue Baptist Church, New York City

Presentation of Diplomas and Conferring of Degrees.

President's Address to the Graduating Class.

Anthem—"Inflammatus"*Rossini*

Soloist—MISS ALICE STITZEL

COLLEGE CHOIR

Presentation of Bibles by REV. J. C. OWEN.

Report of President of Board of Trustees.

Hymn 935—Alma Mater.....*Vann*

Benediction—REV. O. L. STRINGFIELD.

GRADUATING CLASS

BACHELOR OF ARTS

PORTIA ALDERMAN

RUBY AGNES BARKER

CATHARINE WILDER BOBBITT

MARY BREWER BOWERS

RUTH SHAW BRITTON

MARY COVINGTON

ROBERTA HARRIS CRAWFORD

SUSAN CRAWFORD CREECH

GLADYS GILL CURRIN

ELIZABETH DANIEL

LUCRETIA WEBB DEAN

MARGARET MOORE DURHAM

LILLIAN SHANKS EVANS

GEORGIA PEARL FAULKNER

BERNICE FOOTE

JUANITA GARRETT

ANNIE FLEMING HARRIS

VIRGIE LEE HARVILLE

REBECCA RAEFORD HATCHER

ELIZABETH HIGGS

EMILY COLE HILLIARD

NAOMI HULL HOCUTT

ALMA LULA KENDRICK

GLADYS LEONARD

DOROTHY SUTTLE McBRAYER

SALLIE MARSHBURN

MARY BLOUNT MARTIN

EDITH LUCINDA MORGAN

BESSIE LEE MOSS

MARGARET EVANS OVERTON

LEILA ELIZABETH OWEN

VELMA IOLA POPLIN

WINNIE RICKETT

MARY EMMA THOMAS

BEATRICE TOWNSEND

EDNA EARLE WALTON

MARGARET VIRGINIA WHITE

RACHEL CAMPBELL WILKINSON

SALLIE ROBERT WILKINS

BACHELOR OF SCIENCE

IONA PEARL DANIEL
VERA PEARL MILTON

VELMA PATTERSON
MARY ELIZABETH TATUM

ART

MONTA JANIE CLARK

NOVELLA JANE KENDRICK

MUSIC (PIANO)

ANNIE LILLIAN ELKINS

MUSIC (VOICE)

RUBY ELMA HARVILLE

BURVELLE McFARLAND

MUSIC (PUBLIC SCHOOL MUSIC)

RUTH HEATHERLY
BURVELLE McFARLAND

EDITH MAE MAYNARD
ISABEL DEVLAMING

Elizabeth Avery Colton Prize

Immediately before the baccalaureate address, Dr. Brewer announced that Mr. Henry A. Colton had sent a prize of ten dollars to be awarded to a student in the Department of English for excellence in that department. The brothers of Miss Colton will give a fund, the interest from which will be used as an annual prize, conditions to be determined later. This year the prize was awarded to Miss Leone Warrick for the best poem appearing in the *Acorn*.

The Baccalaureate Address

Dr. Cornelius Woelfkin, pastor of Park Avenue Baptist Church, New York, addressed the graduating class. His subject was the Permanence of Civilization, which, he said, is now at the crossroads. By way of preface, he spoke a few good words in behalf of the so-called "flapper."

"Civilization is a society redeemed from savage impulses and barbaric superstitions. In old days the survival of the fittest

was due to power or cunning to get the advantage over the other man. Civilization began when man first made the discovery of the advantage of civil and moral forces. With these comes also progress in material things, physical advantages. 'Seek ye first the kingdom of God, and all these things shall be added unto you.' Some people are anxious for material advance, but not for spiritual. The Orient is not desirous of the spiritual advantages of the Occident. But the spiritual should always be in advance of the material. Is our civilization permanent? Most people say the tide will always be rising—there is a mechanical evolution that is bound to work out. But that is not true to history. Doubtless, the young men and women of Alexandria and Thebes were sure their civilization was permanent. Today one must dig twenty, thirty, forty feet to find traces of their civilization. As for Babylon, of the hanging gardens and enormous walls, it is so wiped out that the site could hardly be identified. The old civilizations of Syria and Assyria and of the Hittites all have perished. Why? Had they no ideals? Yes, and so had Greece and Rome. Indeed, what modern ideals today were not latent in Greek thought? Their civilization perished because they did not keep ideals and life together. The later generations masqueraded in the father's virtues, while they themselves lived in vice. Luxury led to decay. Civilization has within it the power of suicide. You may talk about outlawing gas, but in war you cannot outlaw anything. In life we learn to put our veto on old vices, but there are new sins ever rising above the horizon. There are sins of the underworld and sins of the overworld. Under the protection of law, corporations make adulterated foods and drugs. We sin by syndicates today—long-distance sins. But isn't our religion able to save us? Yes, if you can get it to work. Otherwise, our civilization will go, like that of Greece and Rome.

"Religion is not a dynamic in actual life. When the environment was hard, when to be a Christian meant being thrown to the lions or tied to the stake, religion went sweeping on with

power. When it ascended the throne of the Cæsars, it lost that power. For eight centuries, since Charles Martel defeated the infidels, there has been no attack on Christianity from the outside. So we have lost on the inside; religion is not now really the passionate thing in life. For the permanence of civilization we shall have to have a revival of faith. An English statesman says, 'If you see a good fight, get into it.' That, in spiritual things, is what Paul means when he bids us 'Fight the good fight' of faith—faith that is victory, faith that overcomes the world. Differentiate that faith from the symbols that surround creeds and theologies. They have their place, but in themselves they never save anybody. If faith holds fast, life holds fast."

Here the speaker told the story of a pretty pottery vase which he bought, but which, after he put water in it, had melted in an hour to a heap of mud. Comparing it with another vase not nearly so pretty, but durable, he learned that his had never been through the fire, while the other had been tested and found perfect.

"I want a faith that carries me, not that I have to carry, a faith that reaches through, that overcomes. I want a faith that overcomes nature. Nature is beneficent to us, but we are larger than nature. Nature wears a sinister countenance as well as a beneficent one. Always nature is saying, 'Watch your step.' Now, religion is the constant protest of the soul against the tyranny of time and sense. Every one believes there is a spiritual life besides the material. Get in touch with it, get power from it. There are creeds in religion as there are formulæ in chemistry, but we need the laboratory work. 'Come unto Me,' says the Son of God; 'come and follow Me'; then goes into the shadow of the cross, declaring, 'Be of good cheer, I have overcome the world.' On the farther side of the cross He promises, 'He that overcometh shall inherit all things.' The Apostle Paul says, 'Let this mind be in you that was in Christ Jesus.' How can you have that mind, 'being in the form of God . . . He took upon Himself the form of a

servant,' unless you know you are seated with Christ in the heavenly places? A beggar can't humble himself when he begs. It is only a priest who can humble himself to do the world's service.

"Rudyard Kipling says that for most of us our lives are determined by a very few crises that are often met and passed in a half-hour. Sometimes one great utterance is worth a man's whole lifetime, is the focus of his life. There are three such utterances that I shall quote. The first comes from Cromwell, the night before the battle of Dunkirk, when he was hemmed in by superior forces. He sent word to Parliament: 'We are upon an engagement very difficult.' You may write that all across life. Life is meant to be difficult. This is no time to take life easy, to be beguiled by the siren song, to be deluded by a mirage. Mingle your pleasure with your life, but believe you are to use your energies to the last day. At a banquet a New York surgeon aged ninety-eight and a half years declared he had no intention of being reminiscent, but desired to discuss what we ought to do in the next fifty years!

"The second great utterance is by Edmund Burke: 'The mind that will not wander, the eye that will not blench, the nerve that will not relax—these are elements of success.'

"The last utterance is from Dr. William Osler's fourteen-minute address, when he was called to be Regius Professor at Oxford: 'Gentlemen, if I have won any success in the profession dear to us, it is due to four things—I have loved no darkness, I have nursed no illusion, I have sophisticated no truth, I have allowed no fear.'

"Young ladies, if you will be true to your ideals, you will achieve what God would have you achieve, you will leave your deposit in the world for the success and the permanence of the coming civilization."

The President's Address

Young ladies of the graduating class:

This is your *commencement* day. This is not an end—it is a beginning. Your host of friends are congratulating you on the auspicious circumstances under which you put forth today on your life careers and are wishing for you every success and happiness on your journey. The four years in college have undoubtedly been strenuous ones. So strenuous have they been that only fifty-one of the one hundred and sixty-nine who started in the Freshman class with you have reached this happy day to receive testimonials of successful work.

Has the course of study been too severe? There are some who seem disposed to say so. The answer to this question is closely connected with the question as to what is the highest and best motive for seeking education. At least three of these motives are discovered: First, the bread and butter motive, or education to help one in the making of a living. It is a worthy resolution for one to form that he will at least be self-supporting; if he cannot help some one else, he will at least not become a burden on some one else; if he cannot diminish the load of others, he will not add to their cares. Not all people succeed in this. A large proportion fail. We hear much of paupers who have made financial wrecks in life. There are others who have become spiritual and moral wrecks, a real liability for the community in which they reside.

Another motive for education is to enable one to enjoy life to a higher degree. There is the desire to know and appreciate the best there is in art, in music, in history, in literature, in life; to enter social life easily and enjoy its fellowship; to discuss with facility and discrimination current events or take a worthy part in the organizations of his club or craft. This, too, is a worthy motive. But there is a better one yet.

A third motive for education is to develop and multiply one's capacities and talents for the purpose of using these unselfishly

for good of humanity and in the service of God. In the parable of the talents related in the New Testament the man who received five talents was commended because he had doubled his holdings, making them ten instead of five. Likewise, the man with two talents received identical praise because he had doubled his talents, making them four instead of two. And the condemnation that came to the man with one talent was not given because he had but one talent, but because he did not use and multiply what was given him.

To one who is actuated by such a motive as this, education means development of power, winning of self-control, mellowing of heart, broadening of sympathies and multiplication of points of contact with life in all its phases, and dedication of self to the promotion of all that is highest and best.

From this point of view, education is more than learning. Learning accepted in one generation may be entirely rejected in the next. Education is more than preparation for some vocation. Making a living is a small part of making a life. The president of one of our State universities expresses a great truth in the following words:

“The ideal of training for efficiency in the gainful vocations is crowding out all other ideals, and its dominance means danger. Efficiency in a gainful occupation as an ideal unmodified by higher ideals means selfishness and sordidness. That ideal of efficiency is tending to crowd out all opportunity for fostering the development of altruism and all the finer sentiments that are contributory to it. The great problems of the world which demand immediate solution, if our civilization is to endure, are not primarily questions demanding technical skill, but are social and moral questions. There is skill enough, scientific knowledge enough, available if there were only courage enough, honesty enough, and unselfishness enough in applying the knowledge. No one of them demands any amount of shrewdness or technical skill. A strict application of the Ten Commandments would solve almost every really great question confronting the world.”

All agree that we need training for efficiency. We recognize its value. Let us not overlook its limitations. People thus trained are capable of giving expert advice in matters of public policy after the policy has been determined. Usually they are handicapped in advising what is a wise policy. Their training has been too specialized for this. On the contrary, we have to look to the men and women with all-round education as leaders of public opinion and policy on the general matters of society's life.

Since, then, we need all-round education, including a development of the essential virtues of courage, honesty, and unselfishness, a curriculum is needed that will test one's mettle and develop the best there is in him. The demands that will be made upon you in the days ahead will put you to the test. We have confidence to believe that each of you will meet the test in a great and gratifying way and win a wonderful victory. Your experiences in college, your struggles with classics and mathematics and history and literature and science and philosophy and harmony in sound and color, your successes, your disappointments—all will contribute to this good end.

As on this your commencement day you go out to meet the world, let me remind you that much depends upon your attitude in making its acquaintance. You will need faith, courage, enthusiasm, and unselfishness for the highest success. Unwavering faith you will find to be essential—faith in God, in His providence, in the final triumph of His will; faith in yourself and in your task; faith in your fellowman. You will need unflinching courage, too. The task will at times appear to be overwhelming. The prospect before you will seem forbidding. The conditions may indicate certain defeat. Remember the immortal message of General Foch when he was a subordinate officer in the French army in the World War. It was at the first battle of the Marne, and the situation was anything but hopeful. He reported to his superior officer in these words:

"Hard pressed on my right, my center is giving way, it is impossible to manœuvre, the situation is excellent, *I attack*." He was afterward made generalissimo of the Allied armies.

Enthusiasm is superhuman inspiration, a divine breath. Comparing it with physical forces, it is to your life what steam is to the boiler, electricity to the wire. It gives power, it dispels the clouds, it adds zest and joy. It provides momentum that steadies you and enables you to maintain an even temper and gait along the way of life.

Finally, you need to have an unselfish interest in others. Remember what Jesus said about leadership, "Whosoever of you will be chiefest, let him be servant of all. For even the Son of Man came not to be ministered unto, but to minister, and to give His life a ransom for many." This is not only the proper attitude for a victorious life, but it is the secret of a joyous one. "These things," said Jesus, "have I spoken unto you that My joy might remain in you and that your joy might be full."

"There was a dreamer, once, whose spirit trod
Unnumbered ways in thwarted search for God:
He stirred the dust on ancient books; he sought
For certain light in what the teachers taught;
He took his staff and went unto the Wise,
And deeper darkness fell about his eyes;
He lived a hermit and forebore his food,
And God left visitless his solitude;
He wrapped himself in prayer night after night,
And mocking demons danced across his sight:
Resigned at last to Him he could not find,
He turned again to live among mankind—
And when from man he no more stood apart,
God, on that instant, visited his heart!"

In view of what has been expressed, I say to you on this commencement day, not *farewell*, but *welcome*—welcome to a new fellowship, a new prospect, a new task.

Report of the Chairman of the Board of Trustees

This college commenced its career in 1899, and has been in existence as an educational institution since that time. I have been called upon, as president of the Board of Trustees, to make a statement at college commencements each year since the college started. It is interesting to some of us to look back now and see how the college has come along its way to the present time. We cannot, however, dwell upon that now. Suffice it to say that each succeeding year the college has been able to report progress. This year is no exception to the years that have gone before. The college has, from its regular receipts, this year as in former years, paid current expenses. We owe nothing on that account. We are grateful for the past, we are hopeful for the future, and we believe it will bring the college great things.

In these later years the college plant has not been able to accommodate the patronage of the college; hence, there could not be any marked increase in attendance. The management here has been doing the best it could to take care of the boarding patronage on these premises and near-by residences. These accommodations have been exhausted for some time, and the college has had to look elsewhere for accommodations for its patronage. To do this, as you know, the college has obtained a new site on the Hillsboro road, about three miles west of here, and on this site it is now having erected buildings to accommodate 500 boarding students and the faculty of the college. This site is a beautiful one, and the buildings will be imposing and attractive. There are six concrete buildings in the course of construction and three wooden ones, which are temporary until the college can do better. The Board of Trustees did not see its way to do otherwise than to erect these temporary buildings.

It is going to cost considerable money to pay for the site, the buildings and the equipment necessary for them, when the college moves from its present site. I should say they will cost

at least \$1,250,000. By authority of the Baptist State Convention of North Carolina, the college has given an encumbrance of \$750,000 on all of its property, except the endowment funds, amounting to \$415,300, and except also about 1,300 acres of land in Wake and Chatham counties. These were not included in the encumbrance, but the property on this square and two pieces on the two squares just east of this square are in the deed of trust, and also the new site with the buildings and improvements which are now being put upon that site. The Baptist State Convention has also authorized its officers to endorse in its name these bonds. These bonds are coupon bonds, which run for fifteen years from January 1, 1924. Fifty thousand dollars of the principal of these bonds is to be paid each year and the interest on the whole by the convention. The \$50,000 falling due January 1, 1925, and the interest on all the bonds to that date, has been paid, and this will continue yearly until all the bonds are paid. All these bonds have been sold, and the proceeds are now being spent in the erection of the buildings on the new site and some other necessary expenses, such as the spur track from Hillsboro road to the college buildings. In addition to the funds realized from the sale of these bonds, the college hopes to realize some \$250,000 from the sale of the land and buildings on this square, this to be used in paying for the new plant. We should then lack, I should say, \$250,000 to pay for the site, the buildings, and the equipment.

So, you see, the college has a large task before it to get the new plant finished and ready for occupancy; but, notwithstanding the largeness of the task, the denomination and the friends of the college can accomplish it with unity and determination. Our people can do this thing if we let them know the situation and the necessity the college has in hand. We should know that we must have divine help to accomplish the task. I mention divine help because I think it should be mentioned and not forgotten. I have sometimes felt that in carrying forward the affairs of the kingdom we do not look for divine help as much as we should. In cataloguing the names of those from

whom we expect to raise money for such enterprises as the college now has in hand, we fail to catalogue divine help first, as we should do. We learn from the Scriptures that the Lord watches over his people with a very tender solicitude. We are living in rather a materialistic age, but I believe it is still true, notwithstanding the confused voices of some, that the spiritual and intangible touches and moves the material and the tangible. Faith still removes mountains. The unseen finger—the divine finger—touches the hearts of men and moves them. From what I have learned in the history of this college, I should say we should pay attention in this effort we are now making to the spiritual and intangible. We can get the help of men and women better in this way than in any other.

Meredith has fairly earned its right to larger facilities. What a great and noble service it has rendered since it commenced work in 1899! May I not say that no college in this section has a finer record for scholarship and for high and noble service than Meredith? The value of having an institution like Meredith in which to educate our young women cannot be estimated. The college needs these larger facilities we are now seeking, the State needs them, the kingdom of God needs them. I believe that our people will furnish them when the matter is fully presented to them, and that they will go to the task gladly.

In closing this statement, perhaps it will be well to state what the college has and what has come to it during these years: The college owns this square of four acres with buildings on same and two pieces of property on adjoining squares worth at least \$250,000. We have been offered this for it. The college owns its equipment, worth, I should say, \$25,000. The college owns 1,300 acres of farming land in Wake and Chatham counties, given by friends of the college, worth about \$35,000. The college owns the new site and the improvements on it, worth at this time \$1,000,000, and which when completed will be worth at least \$1,300,000. The site cost us \$60,000. It is now worth, so real estate men tell us, \$200,000. The college has an endowment of \$415,300. The foregoing amounts aggre-

gate the sum of \$1,725,300. The Baptist State Convention of North Carolina has assumed the payment of the bonds for \$750,000 and has paid the yearly installment of \$50,000, leaving \$700,000 to be paid in fourteen yearly installments of \$50,000 each and the interest accruing on them until they are paid in full. I have no doubt that the convention will keep its contract. I know some of our brethren are disposed to be a little restive on account of the large debt assumed by the convention in the issuance of the bonds I have mentioned. They are thinking about other things. We cannot discuss that now. Our honor as a denomination is at stake. The only wise thing to do now is to bend our energies to meet the obligation we have deliberately assumed.

I take pleasure on behalf of the trustees in thanking the faculty of the college for their efficient and faithful service during this school year. They deserve the plaudit, "Well done!" We also desire to commend the work of the student body. Students generally are not always so good as they might be, but our students, I am sure, have been very good, and, along with the faculty, I wish them, one and all, a pleasant and happy vacation. As they go from us, I can say to them cheerily, "Hail and farewell!" We hope we shall meet again.

Honor Roll

SECOND SEMESTER, 1924-1925

FIRST HONOR

ANDREWS, DOROTHY	HOLLOWAY, LUCY INEZ
BARNWELL, DAISY BELLE	JAMES, MABEL JUREY
BOWERS, MARY BREWER	JONES, MARY LUCILE
BOWERS, MAUDE HUNTER	KENDRICK, NOVELLA JANE
BRASWELL, OLEEN	LEONARD, GLADYS
BUFFALOE, ELIZABETH	LEONARD, PAIGE
CHEEK, EMILY GILBERT	LINEBERRY, MARGARET ELIZABETH
CLARK, MONTA JANIE	MARSHBURN, SALLIE
COVINGTON, MARY	MAYNARD, MARTHA
CRAWFORD, MARY	MILTON, VERA PEARL
DAIL, KATIE EVELYN	O'KELLEY, MARY
DAVIS, RUBY KATHLEEN	OWEN, LEILA ELIZABETH
DUNNING, DOROTHY	PATTERSON, VELMA
DURHAM, MARGARET	PEEBLES, MARY
FAULKNER, GEORGIA PEARL	POTEAT, CLARISSA
GARRETT, JUANITA	PURNELL, ELIZABETH
GREENWOOD, ELOISE	WALTON, EDNA EARL
HIGGS, ELIZABETH	WALTON, KATIE LEE
HOCUTT, NAOMI HULL	

SECOND HONOR

ABBOTT, ANNABELLE	LINEBERRY, MARTHA FOY
ALDERMAN, PORTIA	MARTIN, MARY GARNETTE
BRADLEY, HATTIE	POPLIN, VELMA IOLA
BRANCH, VIRGINIA	RICKETT, WINNIE
CURRIN, GLADYS	SEAWELL, MARY ROBERT
ELKINS, ELSIE EARLE	SPEER, MARY LUCILE
HORNER, ANNIE VIRGINIA	STRICKLAND, JESSIE BELLE
JACKSON, BESSIE	WARRICK, LEONE BAILY
KENDRICK, ALMA LULA	WEDDING, ESTHER
KENDRICK, ANNIE WILL	WHEELER, MARGARET RUTH

The requirements for the honor roll are as follows:

<i>No. of classes per week</i>	POINTS	
	<i>Points for First Honor</i>	<i>Points for Second Honor</i>
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

GRADES

- A, gives 3 points per semester hour of credit
- B, gives 2 points per semester hour of credit
- C, gives 1 point per semester hour of credit
- D, gives 0 point per semester hour of credit
- E, gives —1 point per semester hour of credit
- F, gives —2 points per semester hour of credit



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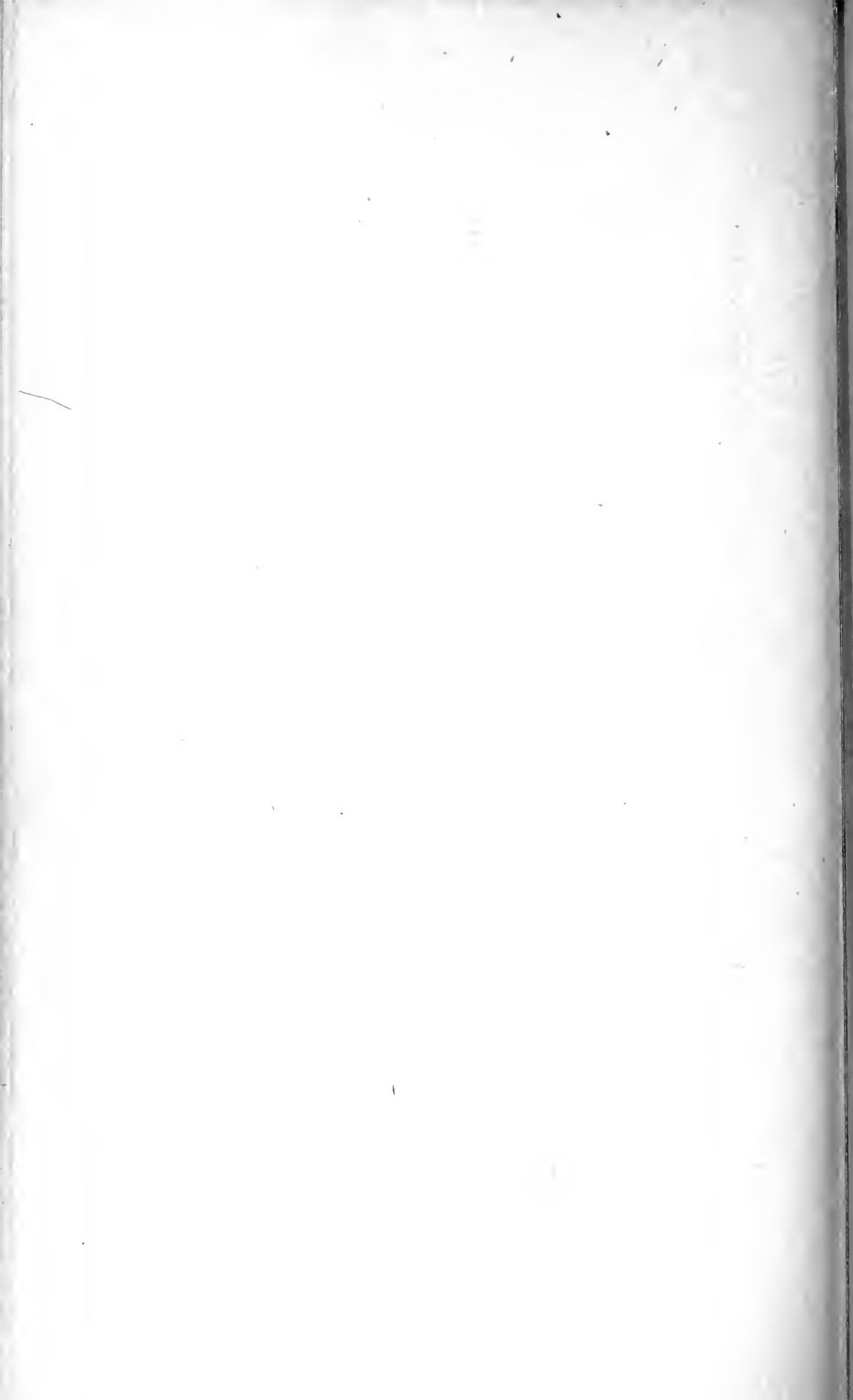
A RETROSPECT

A PROSPECT



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35 ALMA MATER

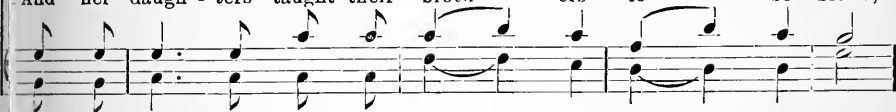
R. T. Vann



1. We sa-lute thee, Al-ma Ma-ter, we sa-lute thee with a song,
2. Thou hast come thro' trib-u-la-tion and thy robe is clean and white,
3. In thy path the fields shall blos-som and the des-ert shall re-joice,
4. Where the rho-do-den-dron blush-es on the bur-ly mountain's breast,
5. Where the sons of Car-o-li-na taught a na-tion to be free,



At thy feet our loy-al hearts their trib-ute lay;
Thou art fair-er than the sum-mer in its bloom.
In the wil-der-ness a liv-ing foun-tain spring;
In the mid-land, where the wild deer love to roam;
And her daugh-ters taught their broth-ers to be brave;



We had wait-ed for thy com-ing in the dark-ness, wait-ed long,
Thou art born un-to a king-dom and thy crown is all of light;
For the blind shall see thy beau-ty and the deaf shall hear thy voice,
Where the wa-ter-lil-y slum-bers, while the cy-press guards its rest—
O'er a land of peace-ful plen-ty, from the high-lands to the sea,



Ere the morn-ing star pro-claimed thy na-tal day.
Thou shalt smile a-way the shad-ow and the gloom.
And the si-lent tongue their high-ho-san-nas sing.
Lo, thy sun-ny land of prom-ise and thy home.
May thy ban-ner, Al-ma Ma-ter, ev-er wave. A-men.

R. T. Vann



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Sonnet

Rejoice, O Alma Mater, that a home
Befitting thy true greatness they prepare,
A spacious dwelling rising dome on dome
Where thou mayst live in God's pure sun and air.

Harsh noises of the city shall not break
Upon thy meditations as of yore;
There clear, sweet mating songs of birds shall make
Thee living symphonies forever more.

But in thy going will a faint regret
Pain thee, for, thou hast lived in happiness
Among these ancient towers where ivies creep,
And *Memories* which thou canst not forget
Are here, these walls to hallow and to bless.
Thou, Alma Mater, in thy joy must weep.

LEONE WARRICK, 1926.
(By permission of *Oak Leaves*.)



RICHARD TILMAN VANN, D.D.

President Meredith College, 1900-1901 through 1914-1915
Author of "Alma Mater."



Meredith College—Retrospect and Prospect

R. T. VANN

Secretary Board of Education

If you ask about the beginning of Meredith, no one can answer you. It is the incarnation of an idea. Events may be dated and chronicled, but who can trace the genesis of an idea? How long the great scheme had slumbered in some far-seeing mind we may not say, but, as far as the record shows, it first came to light in a motion before the Baptist State Convention offered by Thomas Meredith in 1835. Defeated then, the motion was renewed at intervals for the next four years, but was smothered by the dread apprehension of failure.

BIRTH AND FEEBLE INFANCY

However, though smothered, the ideal still lived. After slumbering for half a century, it awoke again during the session of the convention in Greensboro in 1888, when Col. L. L. Polk offered a resolution proposing the appointment of a committee to consider the establishment by the Baptists of North Carolina of a high-grade woman's college. At the following session in Oxford a favorable report of the committee was adopted, and a board of twenty-five trustees was appointed by the convention, with instructions to procure a suitable site, raise money for the erection of buildings, and take other necessary steps for the establishment of the proposed institution.

Perhaps no other enterprise was ever inaugurated by North Carolina Baptists with greater unanimity or warmer enthusiasm. And yet, within a year, the flame began to flicker; within two years it was burning low; within three it was invisible, and in four the ashes were cold. At first the trustees met in goodly numbers and with high hopes, and named the unborn child. But among them, too, the enthusiasm waned

all too plainly, for the movement did not seem to move. Agent after agent was appointed—some half a dozen in all—and all good men, and they toiled hard on the job, but they raised scarcely enough money to pay their modest salaries. The trustees began to drop out by twos and threes, so that within the next ten years only five or six of the original number were left. But those few refused to surrender, supplied the vacancies in their ranks, and kept up the struggle, till at last, as if by chance, they secured for financial agent that singular genius, O. L. Stringfield. Whatever else he may have lacked, he had a great heart, a far vision, a mighty faith, and boundless enthusiasm. While others fainted, Stringfield stood strong; when they could see nothing, he literally saw the invisible. He spoke of the coming college with the solemn assurance of a prophet. He “roamed at large” among the people in town and country as the evangelist of woman’s education until he had awakened the interest of the Baptist masses and inspired them with something of his own enthusiasm. He was not particularly gifted in raising large sums from a few, but, what was far better, he did secure small gifts from the many. So that before its opening the proposed college was probably the best advertised educational institution that ever opened in North Carolina.

REMARKABLE GROWTH

The present site had been selected, a contract for the main building signed, and work on it had begun by 1896. But the walls rose slowly, slowly, so slowly that some mocked, as did Tobiah and his fellows at the humble beginning of Nehemiah’s wall around Jerusalem. So dim the outlook seemed to some that a college president in the city told a lady-friend of the enterprise, “Even if you ever get your house built it will be ten years before you can enroll fifty students.” But brick by brick the building grew, until on the 27th of September, 1899, it opened its doors to students. And it opened with this unique experience: So many students had applied for admission that

before a single lesson was given, the trustees were compelled to buy the Adams building to house the overflow; and by the end of the first session the institution had enrolled more than four times the number which that college president had allotted it in ten years.

Since that auspicious day, though starting ill-equipped and carrying a debt of \$37,000, the institution has steadily grown, enlarging its enrollment every year, save the one in which the World War opened, and those other years when the limit of dormitory space forbade enlargement, an experience which the last few years have seen continuously repeated. And this, notwithstanding the loss of students from cutting out four departments—namely, Business, Elocution, Primary, and High School. Instead of three units, judged by present values, required for entrance the first year, she now requires the full fifteen standard units; instead of the few promiscuous books given by generous friends, she is able to show today an admirably selected library of over eleven thousand volumes; instead of a pitiable laboratory, whose physical apparatus was mostly hand-made, she now has an equipment probably unsurpassed by that of any woman's college in the South; and as to students she has become the antitype of the classic dame who lived in a shoe.

THE BEST YET TO BE

So much for history, where one can walk easily because the way has been blazed; but in the realm of prophecy, he may not venture far. We all, however, have noted with joyous pride that the grand old mother is about to change shoes and thus provide ample room for her growing family. One also may forecast with reasonable assurance, first, that she will continue to shape her course by the one supreme purpose of her founders. This purpose contemplated recognition and acceptance of the basic faith of our fathers; generation of an evangelical atmosphere; fostering a spirit of world-wide service, and giving the best all-round training for such service. Be

sure her policies will ever be directed toward the accomplishment of these ends.

And, second, her supporters will continuously enlarge her power to serve, to meet the ever-growing demands of an ever-enlarging constituency.

It may be that in time a limit will be set to her enrollment and that the lower classmen will be distributed among junior colleges wisely located. But, even so, the work of these will head up in her and towards her; their students will look for the finishing touch and the last word.

SENTIMENT

A now, a personal sentiment. In selecting names for the handsome buildings in which the new Meredith is to live, I hope that the proper authorities will remember her first large benefactors—Mrs. Virginia Yancey Swepson, Hon. W. T. Faircloth, and Mr. Dennis Simmons. In the days of her struggle and poverty these large-hearted and far-sighted friends came to her aid, each with a bequest of ten or twelve thousand dollars; and in the days of her prosperity I hope she will perpetuate their honored names.

Permit also the mention of another name which I am sure will not be considered invidious among his fellow-trustees. For some thirty-five years, beginning in the days of shadow, when the hearts of most of his fellows grew faint, this one man has held on, giving to the college always unstinted and unselfish service and unmeasured devotion; and in the starting of this new and larger Meredith he has been spared "to see of the travail of his soul." It would be a beautiful thing for the college to show before he dies some worthy recognition of Wesley N. Jones.

Selections From "The History of Meredith College"

BY O. L. STRINGFIELD

The First Financial Agent of Meredith College

MY MESSAGE

No, indeed, I did not ask for money! It was given me as I went on. Exactly what I said at the close of my speeches was: "I did not come here to get your money; I came here for lots more than money. I came here for YOU. I do not want your money if we cannot have YOU. I want to know if you want the people of North Carolina to build a great school for our young women like we have for our young men at Wake Forest. That is what I want to know. Tell me, men and women, by standing this minute!"

WHY WE WENT FORWARD

Cotton was selling for four to five cents a pound—about the cost of production—and the talk of raising a hundred thousand dollars did not fit well together. Things were black as midnight on the earth, but it was all light above the clouds, God's throne! So there was nothing for us to do but go forward.

HOW TO GET MONEY

There are three ways to get money: One way is the tax way—pay your taxes or we'll sell your land. That is one way to get money. Another way is at the point of a pistol. Your money or your life! The greatest and most joyous way is to untie the string that a man has around his pocketbook, so that he just loves to give you money and thanks you for accepting it. Loosing a man's grip on his money is not a baby job. Try it some time.

How I love to think of the poor women who knit socks and sold eggs to get ten dollars to help build Meredith College, saying: "I didn't have any chance for learning. I want others to go there."

LED BY THE SPIRIT

God attends to his own business, in His own way. I had to believe that before I could even undertake this work. I had to believe every word of the New Testament and understand that it was His love-letter to me before I could move an inch. "I will instruct you and teach you the way I would have you go. I will guide you with Mine eye." I had tried that out when I was in the middle of the Yadkin River one dark night. So I counted on Him for guidance.

THE WOMEN'S PRAYER

After the wave of public sentiment for the education of our young women started, the women over the State, led by Miss Fannie Heck, of blessed memory, began to pray for the completion of Meredith College. Mothers who could scarcely read were praying that their daughters might be given a chance like we were giving our young men at Wake Forest College—a thing we were very careful to do and have done from the day Meredith opened until this day—twenty-five years later. We never could go back on that prayer. By His help, we never will!

The Value of the Christian College

I. M. MERCER

President Baptist State Convention

Our conception of Christian education has been a gradual development. Originally we thought of Christian education as an education gained under Christian influences; that is, an education in a community where the principles and spirit of Christianity prevailed and where Christian teachers did the



DR. CHARLES E. BREWER



work. Later there was added to this conception the idea that Christianity's Book, the Bible, should form a part of the course of study. And so the Bible, in its history and great fundamental truths, was added to the curriculum. This did not mean that the study of the Bible was compulsory, but that a thorough course in the Bible was recognized as a legitimate study, and credit for the same was given toward degrees as for any other study. In recent years it has also been realized that Christian education should have as a part of its avowed purpose the preparation of young people for active, intelligent, personal service in their own churches when they returned to their homes. And so today Christian education, broadly speaking, includes the Christian atmosphere, the Word of God as a recognized course of study, and the intelligent training of young men and women to be Christians worthwhile in the building of God's cause in this world.

The first essential value of the Christian college is that it gives all that the secular college gives, plus the creating and building of moral and spiritual character. The secular school can develop the physical powers and the mental powers. It may also touch the ethical or moral nature; that is, the proper relations of man to man. But even when it comes into this latter realm it is indebted to Christianity for what it teaches. But the secular school can go no farther than this. It cannot enter into the making of the spiritual character and life of the student; it cannot discuss his relation to God and eternity, the great verities of every man's life; it cannot undertake to teach him how to adjust his life to God and His program and His purposes. On the other hand, the Christian college can and does touch and build the whole nature, the body, the mind, and the soul. It deliberately undertakes to create in the student his spiritual life; that is, to bring the student into right personal relations with God, and that through Jesus Christ, the Son of God. Because of this function we see our Christian high schools and colleges in the course of each session deliberately holding special evangelistic services for their students.

The whole life of the school for the time being is so arranged that the entire emphasis can be put upon these meetings, and every student is led to realize that, above all things, his college is seeking to bring him into the true relation of his soul to God. How many a man, active and happy today in the Kingdom of God, can look back and realize that it was his Christian Alma Mater that brought about his salvation and led him to become a child of God. No secular school dares to undertake such a work as this for its students; it recognizes that this is beyond its sphere, and it does not undertake to point its students to the Lamb of God.

The second great service of the Christian college is that, while it continues to give all that the secular school gives, it also puts before its students the highest and noblest ideals and purposes of life. The secular college holds before its students two ideas: First, that of making a living; second, that of becoming a true citizen of the commonwealth, a law-abiding, intelligent, and faithful member of society. But it can look no higher than this. On the other hand, the Christian college puts before its students the highest and noblest conceptions of life that the world has ever known. The Christian college teaches and prepares its students not only to make a living, but also to make a life. It holds before them the ideals of the brotherhood of men, of the life of service to God and fellow-man, of the life of sacrifice for the good and salvation of others. It holds before its students Jesus Christ as the great model and ideal Man and Worker, and bids them walk in His footsteps. It gives the vision of a life of sanity, of service, of good-will toward men, of fellowship with the Infinite, and, therefore, the vision of a life filled with true success and satisfying, abiding peace of heart.

Because of these superior and priceless values, no other college can truly compare with the Christian college in what it offers to young men and young women.

The Needs of Meredith College

BY ROBERT N. SIMMS
Trustee of Meredith College

These words may cause surprise to some. They may say, "I thought Meredith had a million dollars and all its needs were supplied." Not so. It has not a million dollars now available, nor are its needs supplied. Of course, its endowment is not available for building purposes. That fund must be sacredly kept to help make available the needed funds to supply a teaching force. The Baptist State Convention authorized the issuance of \$750,000 of bonds in its name as part of the needed building fund. The sale of these bonds, after payment of the costs of the campaign and other efforts to sell them, and after adding the interest which has accrued on the proceeds, will net us \$720,291.72. The real estate owned by the college at the old site, it is estimated, will bring us about \$250,000. Thus we hope to have available from all sources \$970,291.72.

But what are we required to do with this? It was desired to erect buildings that would cost at least a million dollars. When those that were needed were planned the price was more than double that sum. All were eliminated save only four dormitories, a building for dining room and kitchen purposes, and a combined administration and library building. These six structures were denuded of all that was not essential, and still the best contract price we could get for their erection was \$910,100. These buildings are being constructed in permanent, fireproof form. It was, of course, necessary that we should also construct three temporary structures to furnish music rooms and lecture rooms and laboratories and an assembly hall. These are being builded of wood in the plainest possible way. They will cost us at least \$82,500. There are always "extras" that occur in every building enterprise. These have accumulated to the extent of approximately \$30,000. The architect's

fees are \$50,000. The cost of putting in the water and sewerage systems will be more than \$30,000. And then we shall have to erect a storage tank and tower. The cost of removing a high-tension power line from across the property and where the buildings are located was \$11,824. The cost of building a spur railroad track into the property, not only for building purposes, but for permanent use, was approximately \$14,000. The total of these items of expenditure is \$1,128,424. These are the figures furnished by the Chairman of the Building Committee.

In addition to these things there are others we are bound to have to make the buildings usable. We must have furniture for the rooms, which will cost at least \$30,000. We must have equipment for the dining room and kitchen that will cost at least \$5,000. We must have equipment for the laboratories of the departments of physics and biology and chemistry at a cost of not less than \$5,000. We must have equipment for the library which cannot be acquired and installed for less than \$8,000. This is \$48,000 more to fit the buildings for occupancy, or a total of \$1,176,424 we shall have to have.

This is in excess of \$970,291.72 of available assets by \$206,132.28.

There are other things we ought to have. We need an organ that would cost \$10,000. We need a fence that would cost \$15,000. We need to expend at least \$10,000 in beautifying the grounds.

More than these, we need the four other fireproof structures that are a part of the permanent plan for our buildings. These are called "head-houses." They would cost about \$35,000 each, or \$140,000 for the four. They would furnish rooms for lectures and recitations, for laboratories, for student activities, for parlors, rooms for the members of the Faculty, and other much-needed space.

We ought to have a thoroughly equipped kitchen and dining room for our club, which would cost about \$40,000. The club has been of great assistance to us at Meredith and has made it

possible for many students to attend the college who otherwise would have found it impossible to come. We, of course, have a place for the club in the dining room building being constructed, but it is in the basement and not what we would desire, and would provide for the purpose if only we had the means.

We ought to have an infirmary in a separate building instead of placing it in the attic of a dormitory, as we are obliged temporarily to do. This would cost approximately \$40,000.

We ought to have a gymnasium and a swimming pool. We have the natural site on our premises for an ideal lake or pool.

Some day we shall have to have either individual residences or apartment houses for the married members of our Faculty. There are none near enough to be available for the purpose. We need immediately a home for the President.

Other items could be mentioned, but surely here are enumerated enough to show that the needs of Meredith College have not been supplied. *More than ever in its history it needs the love and prayers and loyalty of its constituency.* More than ever in its life it craves the privilege of keeping hold upon the heartstrings of the great Baptist folk of North Carolina. If it can but hold the heartstrings it has no fear of unreleased purse strings. It covets large gifts from worthy sources to make possible the erection of these sorely needed structures with dispatch. Surely, no finer place can be found for men and women of means to place memorial structures than here, where the Christian womanhood of North Carolina is to be safely taught. Men of moderate fortunes could erect these structures and build for themselves or their loved ones monuments more enduring than metal or stone. Churches, missionary societies, Sunday school classes, associations could furnish parts of the needed equipment, and serve not only their day and generation, but also those to come after them. Many individuals of modest means can make gifts that in the aggregate will accumulate a great fund.

And all who love the college can pray for it. All who love it believe in the power of prayer. Conceived by men who loved

the Kingdom of Christ, it was born in answer to prayer. It was builded by faith and sacrifice on the part of many. It has staunchly adhered to the faith of the fathers, once for all delivered to saints of old by divine revelation and inspiration. It has muzzled no truth; neither has it permitted error or speculation to masquerade in the guise of established truth. It stands for light. "Lux" is engraven upon its seal. It would carry the torch committed to loving hands by Him who is the Light of the World.

It is a front-rank college, classified by the Association of Southern Colleges in the A grade. It is set in the heart of the most progressive Southern State, located at its capital. It has a commanding physical site. It has a faculty of fifty members. It has an enrollment of nearly five hundred students, and can have a thousand when it can give them room. *It means more to North Carolina than countless factories and commercial enterprises. It means more to Christendom than any school for men.* It means more for civilization than aught else but like institutions and the preaching of the Word. It has had and must have the favor of Almighty God, Who has hallowed its days. Let those who love His cause hearken to its appeal.

Outline of Building Program

Z. M. CAVENESS

Chairman, Building Committee

New Meredith consists of nine buildings at present, six of which are fireproof, permanent buildings; three are temporary wooden buildings.

The six fireproof buildings form a quadrangle, the sides of which are enclosed with four dormitories, two on either side, which are three stories in height. The four will accommodate five hundred girls. The dormitories are arranged for four girls to a suite, which consists of two rooms with a connecting bath. In the rear of the quadrangle is located a dining hall

and kitchen building. In front is located a library and administration building, three stories in height. The first floor is given over to administration, the second to the library, the third to literary society halls.

The grand court enclosed by this quadrangle is 285 feet wide and 570 feet long. The buildings are connected by corridors, making it possible for the girls to go from any given point to another point of these buildings without being exposed to the weather.

Around this quadrangle it is planned to build in the future other dormitories and science buildings which will, when completed, accommodate one thousand girls. The central group forming the quadrangle will thus be the center of the greater Meredith when completed.

Just east of this quadrangle the temporary buildings are being erected. The first building is the auditorium, which seats one thousand and which has connected with it music studios and practice rooms. The second building is for science; the third for class and lecture rooms.

All of these temporary structures are modern, in that they have heat, lights and water, and will be as comfortable as if they were fireproof.

Report of W. N. Jones, Chairman of Board of Trustees, Commencement, 1925

OUR OBLIGATIONS MET

This college commenced its career in 1899, and has been in existence as an educational institution since that time. I have been called upon, as President of the Board of Trustees, to make a statement at college commencements each year since the college started. It is interesting to some of us to look back now and see how the college has come along its way to the present time. We cannot, however, dwell upon that now. Suffice it to say that each succeeding year the college has been

able to report progress. This year is no exception to the years that have gone before. The college has, from its regular receipts, this year, as in former years, paid current expenses. We owe nothing on that account. We are grateful for the past, we are hopeful for the future, and we believe it will bring the college great things.

In these later years the college plant has not been able to accommodate the patronage of the college; hence, there could not be any marked increase in attendance. The management here has been doing the best it could to take care of the boarding patronage on these premises and near-by residences. These accommodations have been exhausted for some time, and the college has had to look elsewhere for accommodations for its patronage. To do this, as you know, the college has obtained a new site on the Hillsboro Road, about three miles west of here, and on this site it is now having erected buildings to accommodate 500 boarding students and the faculty of the college. This site is a beautiful one, and the buildings will be imposing and attractive. There are six concrete buildings in the course of construction, and three wooden ones which are temporary until the college can do better. The board of trustees did not see its way to do otherwise than to erect these temporary buildings.

NEEDS OF THE COLLEGE

It is going to cost considerable money to pay for the site, the buildings, and the equipment necessary for them when the college moves from its present site. I should say they will cost at least \$1,250,000. By authority of the Baptist State Convention of North Carolina, the college has given an encumbrance of \$750,000 on all of its property, except the endowment funds, amounting to \$415,300, and except also about 1,300 acres of land in Wake and Chatham counties. These were not included in the encumbrance, but the property on this square and two pieces on the two squares just east of this square are

in the deed of trust, and also the new site with the buildings and improvements which are now being put upon that site. The Baptist State Convention has also authorized its officers to endorse in its name these bonds. These bonds are coupon bonds, which run for fifteen years from January 1, 1924. Fifty thousand dollars of the principal of these bonds is to be paid each year and the interest on the whole by the convention. The \$50,000 falling due January 1, 1925, and the interest on all the bonds to that date has been paid, and this will continue yearly until all the bonds are paid. All these bonds have been sold, and the proceeds are now being spent in the erection of the buildings on the new site and some other necessary expenses, such as the spur track from Hillsboro Road to the college buildings. In addition to the funds realized from the sale of these bonds, the college hopes to realize some \$250,000 from the sale of the land and buildings on this square, this to be used in paying for the new plant. We should then lack, I should say, \$250,000 to pay for the site, the buildings, and the equipment.

DIVINE HELP NEEDED

So, you see, the college has a large task before it to get the new plant finished and ready for occupancy; but, notwithstanding the largeness of the task, the denomination and the friends of the college can accomplish it with unity and determination. Our people can do this thing if we let them know the situation and the necessity the college has in hand. We should know that we must have divine help to accomplish the task. I mention divine help because I think it should be mentioned and not forgotten. I have sometimes felt that in carrying forward the affairs of the Kingdom we do not look for divine help as much as we should. In cataloguing the names of those from whom we expect to raise money for such enterprises as the college now has in hand, we fail to catalogue divine help first, as we should do. We learn from the Scriptures that the Lord watches over his people with a very tender

solicitude. We are living in rather a materialistic age; but I believe it is still true, notwithstanding the confused voices of some, that the spiritual and intangible touches and moves the material and the tangible. Faith still removes mountains. The unseen finger—the divine finger—touches the hearts of men and moves them. From what I have learned in the history of this college, I should say we should pay attention in this effort we are now making to the spiritual and intangible. We can get the help of men and women better in this way than in any other.

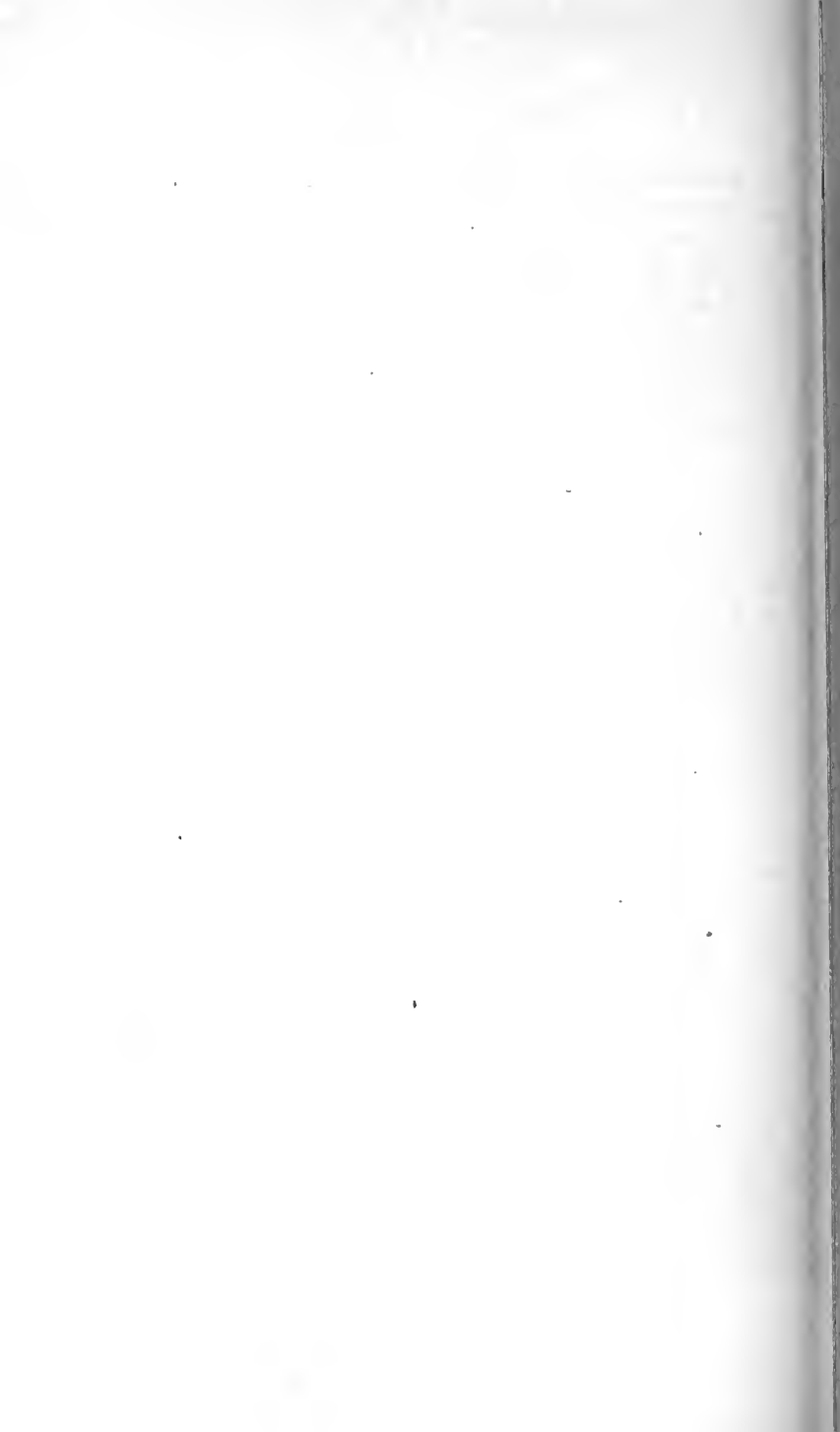
Meredith has fairly earned its right to larger facilities. What a great and noble service it has rendered since it commenced work in 1899! May I not say that no college in this section has a finer record for scholarship and for high and noble service than Meredith? The value of having an institution like Meredith in which to educate our young women cannot be estimated. The college needs these larger facilities we are now seeking; the State needs them; the Kingdom of God needs them. I believe that our people will furnish them when the matter is fully presented to them, and that they will go to the task gladly.

EXTENT OF COLLEGE PROPERTY

In closing this statement, perhaps it will be well to state what the college has and what has come to it during these years: The college owns this square of four acres with buildings on same and two pieces of property on adjoining squares worth at least \$250,000. We have been offered this for it. The college owns its equipment, worth, I should say, \$25,000. The college owns 1,300 acres of farming land in Wake and Chatham counties, given by friends of the college, worth about \$35,000. The college owns the new site and the improvements on it, worth at this time \$1,000,000, and which when completed will be worth at least \$1,300,000. The site cost us \$60,000. It is now worth, so real estate men tell us, \$200,000. The college



THE OAKS—New Site



has an endowment of \$415,300. The foregoing amounts aggregate the sum of \$1,725,300. The Baptist State Convention of North Carolina has assumed the payment of the bonds for \$750,000 and has paid the yearly installment of \$50,000, leaving \$700,000 to be paid in fourteen yearly installments of \$50,000 each and the interest accruing on them until they are paid in full. I have no doubt that the convention will keep its contract. I know some of our brethren are disposed to be a little restive on account of the large debt assumed by the convention in the issuance of the bonds I have mentioned. They are thinking about other things. We cannot discuss that now. Our honor as a denomination is at stake. The only wise thing to do now is to bend our energies to meet the obligation we have deliberately assumed.

I take pleasure, on behalf of the trustees, in thanking the faculty of the college for their efficient and faithful service during this school year. They deserve the plaudit, "Well done." We also desire to commend the work of the student body. Students generally are not always so good as they might be, but our students, I am sure, have been very good, and, along with the faculty, I wish them, one and all, a pleasant and happy vacation. As they go from us I can say to them cheerily, "Hail and farewell!" We hope we shall meet again.

Then and Now—But Mostly Then

ROSA PASCHAL

Dean, Greenville Woman's College (S. C.)

We have from the very beginning expected great things of our college, which, no doubt, accounts in some measure for her gratifying growth and development. Even as an infant she might be described with the adjectives "lusty" and "growing." The founders had no thought of "ailing" or "weakling" ever being descriptive of her. "Advantages for our Baptist girls

equivalent to those of their brothers at Wake Forest" was heard on all sides. If this did not mean the acme of ideals, at least we as students thought that was what was meant. Our first trustees planned a building which they thought would be adequate for the first few years at least. But some weeks before the opening date it was realized that more students wanted to come than could be accommodated in the Main Building. So East Building was bought and equipped as a dormitory. Ever since they have been finding that more space must be provided—even as in the beginning.

STANDARDS

Good standards, from the point of view of standards of 1899, were established from the beginning. In this respect Meredith has no past but what is highly honorable. However, in those days we heard little about standards except that we must have a high-grade college. The measuring of high school work was in its infancy; indeed, the unit was not defined by the Carnegie Foundation until 1906, although the North Central Association had been using the term since 1902. The Southern Association of College Women was not organized until 1903. While the Southern Association of Colleges and Secondary Schools was organized in 1895, its acquaintance was quite limited. There were only six charter members,* and in 1899 only two other institutions had been admitted. Randolph-Macon, the first woman's college to come in, was not admitted until the fall of 1902—after our first class had graduated. So, in those first years, while we had no yardsticks for measuring our standards, we had the aim and purpose of giving good college education. Today we have grown to the stature of the Southern Association of Colleges and Secondary Schools and to the American Association of University Women, and the members of our faculty are eligible to membership in any of the edu-

*Two of these were in North Carolina: the State University and the present Duke University.

educational associations, as, for example, the Association of American Professors.

Here, as in practically all Southern colleges for women at that time, preparatory classes were maintained, and the school and the college blended into each other so that it was impossible to say just where the one ended and the other began. A few years later they were separately organized and students were classed as being in the one or the other.

FACULTY AND DEPARTMENTS

The following tabulation will make clear the growth in the faculty and the scope of the curriculum. The differences in the number and the standard of the courses offered are likewise suggested. Of course, most of the courses offered in the opening year were of freshman or sophomore grades. The college records show that 220 students were registered in 1899. This number probably included all the grade children. In 1924-'25 there were 457 college and non-resident music and art students registered.

1899

Dr. Blasingame, President
 Student Stenographer
 Library
 Two Students
 Mr. Watson
 Mathematics and Bursar
 Miss Stone
 English
 Miss Perry
 Latin
 Miss Patton
 Greek
 Philosophy
 Bible

1925

President
 Secretary to the President
 College Dean
 Librarian and Five Student
 Assistants
 Mathematics (Two Instructors*)
 Bursar
 English (Five Instructors
 One Student Assistant)
 Latin and Greek
 (Two Instructors)
 Religious Education
 Social Science
 (One Instructor)

*Instructor is used to mean teacher and has no reference to academic rank.

Education and Psychology (One Instructor One Student Assistant)	Mr. Henry Gruhler Piano
Miss Young Modern Languages (French and German)	Mrs. Henry Gruhler Voice Modern Languages (French and German) (Four Instructors)
Mr. Kesler Natural Sciences (Chemistry, Biology and Physics)	Chemistry (Two Instructors Three Student Assistants) Biology (One Instructor One Student Assistant) Physics, Geol. Astronomy (One Instructor)
Mrs. Kesler History	History and Economics (Two Instructors)
Dr. Dixon Physiology and College Physician	Physiology and College Physician Nurse Dean of Women (Three) House Director
Mrs. Watson Matron	Dietitian
Mrs. Seay Dietitian	Stewardess for M. Club
Miss Eckloff Grades	Discontinued
Miss Parry Business Department	Discontinued
Miss Reynolds Expression Physical Education	Expression Discontinued Physical Education (One Instructor One Student Assistant)
Miss Poteat Art Piano	Art (Two Instructors) Piano (Five Instructors)
Mr. Henri Appy Director of Music (Piano, Violin, Theory)	Violin (One Instructor) Voice Culture (Three Instructors)
Mrs. Henri Appy Voice	In the music department have been added Organ, Pedagogy, Harmony, Counterpoint, Compo- sition, Orchestration, Music His- tory, and Public School Music.
Miss Lovie Jones Assistant	In addition to the College Music Department is a Prepara- tory Piano Department, with Five Instructors.
Miss Julia Brewer Assistant	
Because of considerable growth of the department there were added during the year:	

The Home Economics Department leading to the degree of B.S. has also been added. Not less significant than the growth in the number of instructors, departments, and courses offered is the change in the training and experience of the faculty. In 1899 there were in the faculty five M.A.'s and one A.B. At present there are four Ph.D.'s, one Mus.D. and one Th.D., fourteen M.A.'s, four A.B.'s, and one B.S.

PHYSICAL PLANT

In 1899 we had four acres of land on which were the Main Building and East Building. The New Meredith is to have one hundred and thirty acres of land with adequate buildings for the various departments as provided for in the architect's plans.

1899: Chemistry Laboratory—one of Main Building class-rooms.

Biology Laboratory—one of Main Building class-rooms.

Physics Laboratory—a small amount of apparatus in lecture room.

Library—one of Main Building class-rooms.

Infirmary—one of Main Building class-rooms (on Chapel floor).

As there was no nurse, students, when ill, generally stayed in their living rooms and were looked after by their room-mates with supervision by the matron and Dr. Dixon. (She was not Dr. Carroll then.) I recall that in the evenings when Dr. Dixon was having callers we would knock at her door and ask for pills. She had a difficult time teaching us what uses were to be made of office hours.

ORGANIZATIONS FOR EXTRA-CURRICULA ACTIVITIES

A Missionary Society, the Philaretian and Astrotekton Literary Society, and a Glee Club were organized the first year. There were no class organizations until the fall of 1901-'02, when the senior class was organized and given certain senior privileges. Two seniors were allowed to walk together without being accompanied by a teacher. I have never felt more distinguished than I did when some of the lower classmen, seeing me out walking without a teacher, would exclaim "Senior!" in an admiring tone of voice. The first Annual was published by the Class of 1904; the *Acorn* was first published in 1906; the *Twig* in 1921. The Y. W. C. A. was organized in 1902. The departmental clubs have all been organized in the past five years.

STUDENT PRIVILEGES AND REGULATIONS

There must not have been many of either, since I can't remember them. Student government was quite new in 1899, and probably none of our students had heard that there was such a thing. One of the teachers took the student body to walk each afternoon. I recall with what ease and yet how rapidly Miss Reynolds tripped along. When she got home there would probably be a half dozen girls with her. The others were limping somewhere along the way. We shopped in groups of twelve or fifteen with a teacher. This was discouraging to shopping proclivities. I recall going down town to buy two spools of thread and having to spend the whole of Monday morning doing it. I did not shop for a long time thereafter. We did not put our lights out, but they were switched off for us at ten o'clock. My roommate used to give me shivers. She couldn't go to sleep without reading at least one or two verses in her Bible. Sometimes she did not get this done before ten P. M. and would strike matches to read by.

NAME

One cannot close an article like this without speaking of the name of our college. It was opened in the days when the word "female" still went in good society, though the day had passed when it was presented as the most honorable of the company. Meredith had its birth as the Baptist Female University. "Female" continued to lose ground, and in 1905 the Baptist Female University became the Baptist University for Women. It was Dr. R. T. Vann, at that time President of the College, who suggested the beautiful name of Meredith. He, in coöperation with Miss Elizabeth Colton, led the faculty in inducing the trustees to adopt the name which brings a thrill to so many hearts today. The college has an added honor in bearing the name of Thomas Meredith, and his glory and honor are greater for having so worthy a namesake as MEREDITH COLLEGE.

Meredith Girls

BY LIVINGSTON JOHNSON
Editor Biblical Recorder

Almost since the first day that Meredith College opened its doors the writer of the following article has been in close touch with it, and has had opportunity to obtain first-hand information about the students who have attended through all the years since the first class was graduated.

ON THE CAMPUS

It requires considerable stretch of the imagination to speak of the "Meredith Campus." The institution, at present, is located in the very heart of Raleigh, adjoining the square on which stands the Governor's Mansion. What is left of a four acre square after space for eight houses has been taken, con-

stitutes the campus. This square is surrounded by prominent streets, over which automobiles and other vehicles are constantly passing. This, of course, gives the Meredith girls very little privacy. But with these unfavorable conditions, the deportment of the students on the campus is so circumspect that no just criticism can be offered. Though the distractions are many, and frequently quite annoying, the demeanor of the girls is very lady-like. The lack of private grounds and sufficient space for exercise and athletic sports was one of the chief considerations which led to the selection of the new site for the college.

IN THE CHAPEL

Every morning at 10:30 classes are suspended and the students gather in the chapel for devotional exercises. This is a very helpful and inspiring service. It is worth the visitor's while to drop in just to hear the Meredith girls sing. With Dean Dingley Brown at the organ, and the large choir to lead the songs in which the whole student body joins, the music is soul-stirring. This is especially true on occasions when "Alma Mater" is sung. The words and music of this beautiful hymn were composed by Dr. R. T. Vann. Dr. W. J. McGlothlin pronounced this the best college hymn he had ever heard. That song is sung in the chapel of Meredith College as it is no where else.

One rarely has the privilege of talking to a more responsive audience than the one composed of the students and faculty of Meredith. This writer has the pleasure of conducting chapel exercises at Meredith occasionally, and the marked attention given to what is said makes this an easy and pleasant task. These chapel exercises could not be what they are if it were not for the fine spiritual atmosphere that surrounds the institution.

OUT IN THE WORLD

It will interest any one who glances through the *alumnæ* handbook of Meredith College to see how widely the Meredith girls are scattered, and how many places of usefulness they are filling. In a recent hurried inspection of the handbook I found that seventeen of the Meredith *alumnæ* have gone to foreign fields as missionaries, while many are doing special work in the homeland. Others are devoting their lives to teaching, and many have become wives and mothers in Christian homes. When pleading for money to build Meredith College O. L. Stringfield used to say, "If you educate a man you have an educated individual, but if you educate a woman you will have an educated home." There is much truth in that saying, as the homes presided over by Meredith girls prove.

Complaint has been made that some of the Meredith girls, who come from country churches, do not enter heartily into the work of their churches when they go back home. Such cases must be very rare. This writer has travelled over the State quite extensively for the past twenty-five years, and has met Meredith girls in many communities. He has taken pains to inquire about their interest in church work, and with the rarest exceptions he has found that they were leaders in Sunday-school, B. Y. P. U., W. M. Societies and Sunbeam work, and were anxious to serve in any way that opportunity offered. In one church from which two girls had come to Meredith complaint was made that they took no interest in the work of the church when they returned. Investigation showed that these girls suggested some innovations which they felt sure would be helpful, but were given such a "frost" that they decided to let things go on in the old way.

The work of the Kingdom, at home and abroad, has been greatly enriched by the lives of the Meredith *alumnæ*. May the New Meredith preserve the spirit and traditions of the Old!

Meredith's Contribution to Our Denominational Life

BY CHARLES E. MADDY, *Corresponding Secretary,
Baptist State Convention of North Carolina*

When the Baptist State Convention was organized at Greenville in 1830, there were only about ten thousand white Missionary Baptists in the State. It is estimated that the Hard-shell branch that split off from us about that time, numbered some thirty thousand. They were opposed to Missions, Sunday-schools, and an educated ministry. Wake Forest College and the Biblical Recorder were established within a few years. Our people were few and widely scattered. Our ministry, with half a dozen exceptions, was uneducated. But an intense spirit of evangelism, an educated leadership and a world-wide missionary program have brought us in ninety years to a mighty host that out-numbers all other denominations in the State combined. We waited seventy years to establish Meredith for the education of our women. In this twenty-five years since we established Meredith for the training of our womanhood, our denomination has gone forward by leaps and bounds. The women gave more than one-third of all that was given by North Carolina Baptists during the five-year period of the 75-Million Campaign. Last year North Carolina women led the Baptist women of the South in amounts given to the Kingdom. In efficiency, in leadership, in donation to Christ's cause, in amount of money given to Kingdom causes, our denomination has multiplied many times over in ten years.

What is the secret of this marvelous growth? I believe it is largely through the growing and accumulating influence of Meredith College. In hundreds of churches and communities, you will find Meredith College graduates in places of leadership and responsibility, toning up the whole denominational life and

inspiring our pastors and churches to higher and better things in the cause of Christ.

Dr. Charles D. McIver used to say that when you educated a man, you educated a citizen, but when you educated a woman, you educated a family. We may almost say that wherever a Meredith graduate goes, it means a church transformed and a whole association set forward. Just one illustration: In one of our Eastern Associations, a Meredith graduate married a Wake Forest graduate and settled in the home town. The little Baptist Church was weak and struggling and despised. The church house was on the edge of the town surrounded by a fast growing negro community. The house itself was wholly inadequate and disgustingly ugly. The pastor came once each month and the whole surrounding country was given over to sin and lawlessness. This young Meredith graduate, with culture and a beautiful, attractive personality, first turned her young husband in the right way, and together, he as Superintendent of the Sunday-school and leader of the men, she as teacher and leader and inspirer of the women, have made over in twenty years the whole Baptist life of that community. Today, there is a beautiful and well appointed church house on the main street of town. The pastor gives all of his time to this one church, and lives in a beautiful home owned by the church. I may go further and say that this Meredith graduate has transformed the life of the denomination in that county and district association. She has made it her business to organize and set forward the whole life of the churches in the surrounding country in a marvelous way. Now the country churches and pastors send for her to come and lead them in every phase of their work and life. She is the outstanding personality in the life of the association, and her ability and talents are sought for in the life of the denomination far and wide.

This is but one illustration of many that might be given of the contribution of Meredith graduates to the life of the denomination.

College Girls As Sunshine

CHARLES M. HECK

If you do not believe in the reality of human sunshine come with me some Sunday morning and stand up before my Sunday-school class of Meredith Freshmen. "Yes," you say, "but real sunshine does its best work in brightening up places where darkness would otherwise reign. If theirs is real sunshine, it will go beyond the walls of church and college and seek out the lonely places and the dark corners with its brightness."

My girls agree with you and have already a record that will prove to all that theirs is the real kind of sunshine. Now we are not peculiar in wanting to do good and scatter happiness where ever we may; we do not tell of our work to prove our superior earnestness. Rather to encourage those who like us have found it hard to find the opportunities and the freedom for service, do we tell of the "Sunshine Group" and its activities.

Boy scouts can go where and when they please on missions of light, but college girls find more difficulty. Yet it is not impossible for them to do such service. And indeed it should be made possible, for if girls do not learn to serve while in college and that in a manner similar to what they may find opportunity for in after life, when will they ever learn this practical side of Christianity and leadership? So we called for volunteers and arranged for activities.

Come some bright Sunday afternoon and go with us. Let us suppose it is one of their trips to the colony of unfortunates out at the Epileptic Home. Though mentally normal most of the time, the inmates of this home have somehow been missed by other organizations and are doubly grateful for this ray of outside brightness. They gather around the group with a new light in their eyes and listen with intense interest to the girls as they sing and recite according to the prearranged program. Were you with us, I am sure the idea would come to you



OFFICERS STUDENT GOVERNMENT ASSOCIATION, 1924-1925

WINNIE RICKETT, *President*
MARY BOWEN, *Vice-President*
ELSIE ELKINS, *Treasurer*
ELIZABETH PURNELL, *Secretary*



at once as it came to me. Studying music hour after hour and reciting day after day, only at such moments do the students realize the full worth and power of their acquirements in school. Not as before a blasé audience already overfed with entertainment are these girls stimulated to employ their newly gained talents, but with a thrill that must have been the daily inspiration of the Master, our girls sing out their souls to these who hunger for what they have to give. "Won't you sing 'Where is my wandering boy tonight'?" one of the unfortunate inmates calls out at the end of one of the recitations. Possibly here in this request lingers a tragedy that culminated in placing this poor soul in the institution. At any rate the girls through their voices send out their hearts and a prayer for this poor soul and every one of them will remember for years their joy as they sung.

Or it might be on a more personal mission that you would like to join our girls. This time they go to the house of some shut in. The chances are that there can be no program and each must use her initiative and tact in a way that tests her true education to make the visit of the smaller group of girls accomplish its purpose. It is into smaller groups that the larger sunshine organization breaks for such visits.

Rather would we have you get the Thanksgiving spirit with us in one of our trips to the hospital. Or you might go with one of our dozens of dolls to the Orphanage and note the sunshine there reflected in the eyes of the little tots whom the Sunshine Group have helped to make glad at Christmas time. But let's go to the hospital with our group and see how naturally and how sweetly they go around among the sick with their words of cheer and their funny decorated apples so artistically made into happy faced dolls. In the children's ward the girls almost lose their courage; that is, their courage to tear themselves away from the children, for their love of the little ones there grows so strong that the tender caresses and little talks of love can hardly be stopped, they do so love to be sunshine.

And so I have brought you our story as a part of our sunshine program. To know that our Meredith girls do these things brings sunshine to you, I know, for we all love Meredith. But to know that we can give opportunity for girls to learn more and more of the way the Master trod, and that too while they are in school, gives to you and me still more of gratification. Yes, they can, and it is real sunshine they give, and real education they get from service like this.

Upholding the Colors

ELSIE K. HUNTER

Treasurer North Carolina Woman's Missionary Union

This present work-a-day world of ours affords a large "army of occupation." Just the world we know and with which, by some means, we come in contact embraces a host. We have possessed the land; how well are we occupying it? Our own State has risen in the last few years from low to high rank along industrial, economic, and educational lines. And in our church life during the past five years we have gone beyond what the most optimistic of our early leaders could foresee.

A well-planned, commodious school building is seen in every district. From every section of the State the boys and girls are going up to our higher institutions of learning. There they are trained for their places in this "army of occupation."

From the halls of Meredith, since its founding, scores of girls have gone out to take their places among those who "occupy" well, joining the ranks and throwing their strength where most needed. As citizen and leader of the best thought, the Meredith girl is using her influence for the further betterment of economic and industrial systems, for the improvement of health, for law enforcement, and in giving an impetus to a general upward trend of all civic conditions.



"FOR AULD LANG SYNE"

As teacher in the elementary, vocational, and high schools, she is helping to mould the young lives of her generation. And in her chosen subject, she is holding first place as professor in college and university. In the business world, by her clear thinking and quickness of execution, she is making herself indispensable.

But in no sphere of service does the leadership of the Meredith girl reach its ascendancy as in her church activities. Her training fits her preëminently for this. A wholesome Christian atmosphere permeates the college; the Bible and kindred subjects are taught in the class-rooms; there are the B. Y. P. U.'s and Y. W. A. within the institution, as well as opportunities in nearby churches for Sunday-school and young people's work. In the home church, or wherever her work may call her, you will find the Meredith girl teaching in the Sunday-school, or even leading the Sunday-school where there is no one else to do it. She is church organist, choir leader, president of Woman's Missionary Society, leader in the several young people's organizations, and the ever-ready pastor's helper at all times. Not only does she foster every branch of the church work at home, but she is active in her county, association, and State. She multiplies herself many times in the young lives reached through her varied activities.

While these are "occupying" well the land at home, there are a number who have heard and answered the call to service on the far-flung battle line. As missionaries,—teaching, evangelizing, nursing, healing,—they are upholding the colors of the King and of Meredith, as they lead on in the fight for all that is worth while.

See a Meredith girl as superintendent of a woman's hospital in China. Oh, the poor broken lives that come to its doors! She takes in all that can possibly be cared for. They are treated, nursed to health, given the word of life for the sin-sick soul, and sent out with a new hope in their hearts and a light on their faces to tell the story of their cure and of the Saviour. Many others come because of their testimony. Her training

of the Chinese nurses is a blessed part of her ministry. Her personal touch and daily influence leads them to a life of consecrated service.

The Meredith girl, whether in the "army of occupation" at home, or on the far-flung battle line, feels the obligation which her training has placed upon her. And that she measures up in a great way is the testimony of those who know her work and who come under her influence.

From Near and Far

MEREDITH—Her influence is felt on every side—in the marketplace, the social life, the religious and church life of the entire State. With her increased facilities for even a larger work, which she will do well, the city and State do rejoice.

E. B. CROW, Raleigh, N. C.

FROM THE FATHER OF A MISSIONARY

It affords me much pleasure to give my testimonial of appreciation for the great service rendered by Meredith College in training young women for usefulness. I believe the College has turned out some of the finest women that ever tread upon American soil; yes, some who have taken active part in Church and Sunday School work and have developed into the very best home-makers. Some have chosen for their occupation, religious work in foreign lands, and I believe every admirer of Meredith College ought to have special times of prayer for those who have dedicated their lives to the Master's service.

L. W. NORMAN, Hertford, N. C.

I think that Meredith is doing more for the girls who attend college than any other institution of the State. All the girls from Andrews are very loyal and offer themselves for service in both church and community. All the girls who attended Meredith College that live here are engaged in some special work of our church. It can be safely said that Meredith breathes that Christian influence that sends the girls into the world with a spirit of loyalty and



AVENUE OF TREES—New Site

(Remission of Oak Leaves)

service very noticeable to all that know them. It is, therefore, the duty of every Baptist in the State to stand by and make great sacrifice for her great future achievement.

L. P. SMITH, Pastor Andrews Baptist Church.

Ninth Avenue Church has been exceedingly fortunate in having Meredith girls as her very best workers and leaders.

L. R. PRUETTE, Charlotte, N. C.

In my own town there is a graduate from Meredith College who is active in both religious and civic matters pertaining to welfare of the town and community. We have had some serious difficulty in getting teachers for the High School who were competent and tactful enough to measure up to the occasion. But in this Meredith girl there is a rare combination of sound learning and good judgment, and as a consequence she can cope with all occasions.

But perhaps it is in the church that she has done and is doing some of her best work. She is teacher of the Philathea class—one of the largest and most aggressive classes of the Baptist Church. In spite of the fact that she was already overworked, the teachers of the Sunday school selected her for teacher of the Teacher's Meeting. She served in this responsible position during the many months we were without a pastor, and to her belongs much praise for the splendid work she did in holding the Sunday school together during this period. Thanks to Meredith College for sending her back to us with enlarged vision for service in the Master's Kingdom.

R. L. RANDOLPH, Bryson City, N. C.

Reminiscences

MARGARET SHIELDS EVERETT

(Mrs. S. J. Everett)

Trustee of Meredith College

Meredith College has proved to be not only a paragon, but a polygon. The many-sided experiences gained there vary and greatly enlarge one's life and stimulate one's activities to give the very best service to family, church, and community. Many

agencies of the college influenced, helped, and inspired me while a student there, and the influence has increased in geometrical progression as the years have passed, the faculty, the student body, the literary societies, the opportunity afforded to know and to be associated with great men and women.

Our life, after all, is patterned after the expression of our ideals as found in individuals. Many of my ideals were concretely revealed in the faculty of Meredith.

Mrs. Appie fulfilled one's ideal of a singer whose life found expression in her song. Miss Sadie Perry (Mrs. R. C. Josey) satisfied the ideal of a wonderfully inspirational Latin teacher and the wisest counsellor afforded a Meredith student. Miss Young—what more wonderful ideal for a college freshman or senior!—the highest expression of culture and charm, combined with that wonderful personality. Miss Ida—the girls' friend, her understanding heart, her comprehending smile! What Meredith girl has not had that insatiable desire to be like her, and has made the resolve to fulfil the desire?

Twenty-five years ago few girls numbered a professional woman among their acquaintances. To have a woman physician to teach you, to lecture to the student body on Hygiene, to *live* among you—this seemed beyond one's grasp. What Dr. Dixon Carroll's course in Physiology meant to Meredith in its early years cannot be estimated. There was no State Board of Health, no Health Bulletin. Hygiene was not in the grammar schools of North Carolina. Dr. Dixon rendered the Baptist womanhood of North Carolina a service that cannot be measured. In its practical application in my own home it has meant more to me than has any other course offered by the college.

"Aren't you glad you had English at Meredith?" so spoke a former Meredith girl as we sat hearing Robert Mantell in *Merchant of Venice*. I remember Mrs. Stone, how she could quicken and inspire the imagination and her wonderful interpretation of Shakespeare and of Browning and other poets!

Who can define the influence of the Astrotekton Society upon its members? How well do I recall the conference in Miss Young's room that resulted in the organization of the societies—the mystery of it all, the name, the motto, the pin, the initiation. I can still feel that thrill! Society spirit loomed large in the student's life in the early years. Class spirit had not had its birth. The society developed in the student an originality and individuality of expression not accorded her elsewhere in college. The training received in those halls stands one in good stead in club work and civic activities in this new day of freedom and of the ballot.

What a wonderful heritage memory is! The individuals of the student body stand out before you with their varying characteristics. The loyalty of that first student body can never be surpassed! Out of the newness of those first years was born the Meredith spirit, that indefinable something which has grown and developed with the years.

Dr. Vann, "at his feet our loyal hearts their tribute lay!" He gave to us our wonderful Alma Mater, the personal expression of Dr. Vann himself in those early days, for out of the chaos of 1899-1900 was born the Meredith spirit. To this man the college owes a debt it can never pay. He "came through tribulation"; with poor equipment and no endowment, the standard of the college, through his efforts was steadily raised. By judicious planning and personal endeavor he improved the standing of the college among the colleges of the South. The constructive work done during his administration helped to make the Greater Meredith of today.

The Meredith student of former days had the opportunity of knowing and being influenced by many distinguished men and women of our State. Governor Aycock daily passed the campus at the recreation hour and exchanged greetings with the students in the most neighborly fashion. His inspirational Chapel talks are a treasured memory. Mr. John Pullen, Mr. John E. Ray—two great Christian characters—visited the college many times a week. Mr. Carey Hunter, as Chairman of the Building

Committee, was on the campus every morning of that first year. Miss Fannie E. S. Heck, who manifested such keen interest in the girls, was a personal friend to each one of us. Dr. J. L. Kesler, the honored science teacher, gave to the "Immortal Ten," the first graduating class, this terse bit of advice: "Young ladies, many move, but few leave a clean house." This spirit of perseverance which he would have inculcated in us has become a Meredith characteristic, inspiring the alumnae to leave no task, however difficult, unfinished.

May the spirit of those first years—loyalty and willingness to suffer for the good of the whole—still be counted among Meredith's virtues.

From the Alumnae

New Meredith! New Meredith!

The very words themselves speak of growth and are alive with happy prophecies for the future. Meredith, full-grown, can only be through the loving faithfulness of each of her daughters, through the prayerful and unselfish wisdom of her faculty, through the far-reaching faith and the generous loyalty of the Baptists of the State, and through the assistance from friends everywhere—friends who have caught the vision of real Christian culture.

New Meredith will mean alumnae who look back with love and gratitude, but who press forward toward the realization of the dreams of years. New Meredith will be the dream of the founders come true, in that she represents the continuation and the genuine revival of that faith, love, and sacrifice in which she was born and nurtured.

MARY LOIS FERRELL,

President, Alumnae Association, 1923-1925.



Y W A



OFFICERS Y. W. A., 1924-1925

ANNABELLE ABBOTT, *President*
ODESSA ARNETTE, *Vice-President*
GRACE NEATHERY, *Secretary-Treasurer*

One day a little girl sat at her mother's knee trying to get a glimpse of the picture on the front page of the *Biblical Recorder* which her mother was holding in front of her. Suddenly the mother lowered the paper and, pointing to the picture of the Main Building of Meredith College, which was then under the stupendous name of "University," said, "That's the school we gave a little sum of money to Sunday at church, and if it continues to grow, when you are ready for college, your father and I will send you there."

It was that day that I decided that the big building with the turrets and spires should be my school, and from then on I thought nothing, dreamed nothing but Meredith. Six months before I was to enter Meredith this mother who had given me this ideal of a college education was suddenly taken from me, and the whole world grew black. It seemed utterly impossible that I, the only girl in the family, could leave a father and six brothers, one of whom was a mere baby, and heartlessly continue my education. For several months no mention of the future was made, until one day, with a break in my voice, I said something to my father about what I would do the next year, as, "of course, I can't think of going to Meredith now." A look of amazement crossed his face.

"Of course you are going. We boys will get along. It was your mother's most cherished wish, and you must go."

That seemed to me to be the first ray of sunshine that came to dispel the cloud of despair that had settled 'round my heart. So to Meredith I came. I can say in all reverence that, in the truest sense of the words, Meredith then became my "Alma Mater." I loved her and she returned my love. She met my every want and filled my every need. She gave me the opportunity to fulfill my childhood ambitions, to realize as far as possible the ideal given by my parents, and to prepare myself for my chosen profession of teaching. I owe to her four years of happy association with some of Carolina's best daughters, from which came many delightful friendships. To her devotional chapel periods I owe some of my best impulses

and highest aspirations. To her various student organizations I owe much valuable training in the knowledge of how to meet and understand various types of girls. I credit much of my success as Dean of Women at Howard College to the training I had at Meredith as Student Government President. To Meredith's faculty I owe much more than the mere knowledge given in the classrooms. Many of this noble group will always remain in my memory as the greatest influences of my life: Miss Colton, with her stern ideals of scholarship; Miss Law, with her sympathetic understanding and encouragement; Miss Poteat, with her charming and winsome personality; Miss Paschal, with her fair decisions and impartial judgments, and, above all, her President, Dr. Brewer, with his big heart full of kindness for all. To him directly I owe my place at Howard College and to Meredith I owe the training and the inspiration for graduate work that made it possible for him to recommend me. This and much more I owe to Meredith. I am proud and grateful for the privilege of calling her my "Alma Mater."

FRENCH HAYNES, 1919.

Howard College, Birmingham, Ala.

Perhaps I should tell my friends what four years at Meredith meant to me. Judging from my "manner of living," some have, no doubt, become rather sceptical and are wondering if Meredith really had ideals in those ancient days. Let me assure them that then she was richer in ideals than in anything else. Ideals of the highest order had to abound when Dr. Vann and other choice spirits determined the high plane of living and thinking. I say "Meredith," but in those good old days her name was really B. U. W. What if she has been honored with a better name! Her personality continues, and not a single worthy ideal has been lost. My love for my "Fostering Mother" is deep and abiding and cannot be altered by either prejudice or criticism. It is not her fault that I have not realized all of

my God-given possibilities. She revealed them to me and bade me strive toward that end. It was while in the midst of her awakening influence that the yearning for real living, rather than mere existence, was aroused, and that passion still troubles me.

“’Tis life, not death, for which we pant;
More life and fuller that we want.”

Thus, in part, I interpreted her ideals, which seemed more vague then than now.

Not once since leaving her walls have I been ashamed to answer the question, “Where did you attend college?” Today, if possible, there is a greater thrill of pride accompanying my answer than ever before. It gives one a certain prestige, but prestige to be used only in establishing Meredith’s worthy ideals.

DORA E. COX, 1908.

Winterville, N. C.

Meredith is my Alma Mater. Had I gone elsewhere for my college course, what difference would it have made in my life? It is like asking who I should be if I were not my own mother’s daughter. Meredith became my mother by mutual adoption. May she never be brought to shame by this child!

Meredith taught me some facts thoroughly. Last year it gave me a thrill of delight to open my Trigonometry, closed nineteen years ago, and feel at home once more with sines and tangents. In my day the Science course was quite elementary, but the frequent use I make of it in enlarging the universe for my children is a continual pleasure to them and to me. At Meredith I was taught Science by one who felt that “God made it all,” and, believing this, I would pass on the torch.

“Let knowledge grow from more to more,
But more of reverence in us dwell.”

My introduction at Meredith to foreign tongues, history, philosophy, literature, and the Bible was so entrancing that every year finds me eager to dig more deeply into their riches.

Meredith gave me companionship with choice spirits: with those who taught me much by their classroom lessons and even more by their lives; with girls eager to search for truth and to serve others; with kindred spirits who with me questioned youth's questions, dreamed girlhood's dreams, and wondered at life's wonders. From them, scattered over the earth, come love and faith that have inspired me all these years, messages that help to make up the happiness of my days. These friendships alone would make me Meredith's everlasting debtor.

Highly do I value the intellect of my college mother, but I am even more grateful for simplicity of her social grace and for her deep spiritual interest in her children. In her new home as in her old may she cherish these three attributes as a priceless heritage for every one of her daughters—and mine.

So, on this tenth day of May I wear a red rose for two mothers: for the mother who gave me life and for the mother who gave me more abundant life. God bless them both!

ETHEL CARROLL SQUIRES, 1907.

Wake Forest, N. C., May 10, 1925.

The greatest force for righteousness in my life, outside the influence of my own home and mother, has been Meredith College. The very name of my Alma Mater suggests to me thorough-going, honest, well-rounded scholarship and the energetic pursuit of all other worthwhile things—not only mental, but, as our freshmen love to put it, physical, spiritual, and social. I think of our college as a mighty kind of workshop, where aspiration, great enthusiasms, undreamed-of powers, lasting friendships, and Christian character are industriously and joyously wrought.

Meredith graduates, as a rule, are genuine. They discredit superficiality of any kind. They have drunk deep enough to know there are deeper draughts; they have learned enough to realize the vastness of the unknown; they have attained enough to wish to press on. This is one thing I like about our college: I love to watch our girls go on from good to better and best. It inspires me to go on, too.

As a girl of fifteen I found at Meredith the same ideals and principles that had surrounded me all my life, but, instead of one mother to guide and inspire me, I found many mothers; instead of a few sisters I found hundreds of big-souled, happy, wholesome girls, glowing with intelligent purpose and compelling each other to catch step in the march.

When I consider the personality of those Meredith folk who are most distinctly Meredith, beginning with Mr. O. L. Stringfield, whose service for the college in early days can never be forgotten, and including the trustees, the two presidents I have known, the other officers, the teachers, and those students who are my own personal friends, something in me bows down in reverence to the unchanging virtues that shine forth like stars in their lives. These virtues are faithfulness, vision, consecration, and a passion to serve. One and all, these distinctly Meredith folk have seemed to find the best that life has to offer in the whole-hearted serving of God and man; and so I have come to think of our college as a golden chain that binds us in sweet fellowship of service about the throne of God.

ELLA GRAVES THOMPSON, 1910.

Leasburg, N. C.

“Then felt I like some watcher of the skies
When a new planet swims into his ken.”

Closely akin to the watcher was one ambitious young dreamer when, in 1906, she experienced the thrill of a wonderful freshman fall term at Baptist University for Women. The possi-

bilities were so many, the hopes so high; life loomed ahead with such compelling invitation; the present itself was so gloriously full and satisfying! My daily duties, in spite of groans over quizzes and heaped up work in general, were a delight to me; the Sundays with their full program were full of inspiration. In the college, apart from the church worship, were the volunteer Bible and mission study classes. I believe these, with the fine student leaders, plus the Young Woman's Christian Association—no B. Y. P. U. in those days—meant far more to me than did the lesson or the sermon at church. I am sure that I came out of that first year with an ideal of service that has never left me entirely.

Service! Yes, I am sure that if Meredith left any one impression on my mind standing out above all others, it was this of service. I trust that my humble work for the public school children of North Carolina has not failed to reflect, at least in some measure, the inspiration of those college years.

Teachers and matrons, I feel, never know what fine life-lessons they teach unconsciously. It would be too personal to mention names here, but some who read this will know to whom I refer.

My opening quotation was about the wonder of the new life that Meredith presented. The wonder still persists. My greatest hope and aim for my own students is that they may be inspired to go on, to seek more knowledge, a fuller measure of wisdom. This stimulus to pursue, not to stop, was implanted at Meredith. The doctrine I could trace back to Mother Meredith. The old walls, the grounds hallowed by a thousand priceless associations, are soon to be ours no more. Regret is forgotten almost in pride and hope for the new and shining robe of our loved Mother Meredith. But, whatever changes come, may she continue to guide and inspire the higher life; may each graduating class catch truer visions of her meaning to the State, nay, even to the nation and to the world.

FLORENCE PAGE WILLIAMS, 1910.

Boone, N. C.

Looking back today over the years since I left Meredith I think of many tasks which I have somehow been able to do in spite of the fact that they seemed at first beyond me. I give her the credit for having taught me not to shirk, but to attempt and to do the difficult assignment.

Her training is so varied that one finds it of practical use in whatever one undertakes. Life is so full of surprises and diverse requirements that this broad training never comes in amiss! When I was graduated from Meredith it was my ambition to secure a position in some progressive North Carolina high school and teach there indefinitely. Such was not my fate for long. The next year we were in the World War, and the year following I was in Washington doing clerical work in a Government department. Then a new ambition developed. I wanted to get into the business world; so, to a commercial school I went, out of work hours, and took a secretarial course, for which course, I might remark in passing, my college course was a most valuable foundation. Because I had had the college work plus the business training I was chosen out of many applicants to go to Coblenz, Germany, to teach commercial subjects in the school for American soldiers there. This opened the way for delightful experiences of travel and adventure. Back in the United States I have been variously occupied in North Carolina towns, in Rochester, N. Y., in New York City, and now in the attractive resort town of Asbury Park, New Jersey. Here I have come back again to my original interest—high school academic work. I teach history, and am reminded almost daily of the debt I owe Miss Mary Shannon Smith in this field.

When I think of Meredith I think of the personalities that have made the college great. Meredith has certainly been fortunate in her officers and teachers. They have kept the standards of the institution high, and their influence has been greater than they know. The college has never lacked for students nor for support from the denomination which founded it. It has lacked buildings and equipment. In spite of limited facilities,

it has accomplished much, and now that the dreams for Greater Meredith are being carried out, we who know and appreciate what the college has done under great handicaps are quite confident that in the new environment Meredith will be able to render a more perfect service to an ever-increasing number.

ESTHER L. ROYSTER, 1916.

Asbury Park, N. J.

Having never written for a college bulletin before, I hesitate about the form of such an effort. Should it be formal, or does one say "Dear Bulletin," as if writing to old Meredith friends? At any rate, if it is to be an expression of my own appreciation for benefits received, it must necessarily be more or less a personal recital. I cannot say all I should like, but must be content to hit a few high spots as they touch several experiences of happy China days.

Right here I feel like saying in capital letters, "Firstly, my brethren," I should probably never have reached China had it not been for the wholesome, earnest Christian spirit of Meredith. Thank God for Christian colleges where the missionary fires burn strong and steady! Like vivid pictures stand out yet various evenings of mission study classes; Sunday afternoon cabinet meetings with Miss Phelps; a passionate chapel appeal from Miss Anna Hartwell, of China; visits from splendid Y. W. and Student Volunteer traveling secretaries; most vivid of all, the snowy, heart-stirring trip to the Rochester Volunteer Convention, in company with Blanche Barrus and Miss Young.

Perhaps some one will laugh at the next thing I mention as an asset in missionary training—a love of beautiful things, which originated in Miss Ida Poteat's Art History class, and grew even more in her Bible study course, called "The Life of Christ in Art." That long line of good prints in the upper hall had its own silent influence. Many a time in China, walking through temple courts packed with beggars, or picking my

way through crowded streets where sin and disease and misery were almost overpowering, I have looked up with a sense of relief at a glimpse of the exquisite beauty of mellow tiled roof lines; of rare old peonies blooming; of noble faces here and there among the worshippers or shoppers. Like precious jewels are memories of many scenes in China land: avenues of grand old cedars; the white purity and spiritual quality of the Temple of Heaven under a summer moon; the keen, wind-swept air of beautiful Kuling Mountains; the gleam of beaten copper and brass in a tiny, dusky shop; the flare of firelight against a bare brown chest as our neighbor blacksmith swung his hammer far into the night—why, I would write a poem about it if I could! And the heart to understand the beauty of these things was first stirred years ago in Meredith days. Volunteers, elect Art History! It will not only give you joy without end, but make you better fitted to understand the beauty that lies deep in the hearts of those whom we are sometimes tempted to call our inferiors.

There was another thing that was a great help—training in speaking, however boresome the effect on the audience. Much training along this line came later in the Training School. It is invaluable in mission life. Y. W. prayer meetings, society meetings, and many occasions made it necessary to think quickly and to speak instead of to read what I thought. The memory of my first desperate, trembling effort at a sentence-prayer in the left-hand corner of chapel during my first year came back to me especially on one unusual occasion in Peking. We were trying that winter to help outside people realize the splendid type of work done in our school, where nearly four hundred students of many lands and races were studying the Chinese language. The foreign faculty was very small, though we boasted a hundred and forty Chinese teachers. After much discussion we decided on a dinner, to which were invited the American Ambassador and his wife, various dignitaries from other legations, our entire body of trustees and wives, nearly

all missionaries of much experience, plus other important heads of various organizations. The list was formidable enough! It fell to my lot to plan the meal and superintend the cooking, decorate the dining room, buy the place-cards, make the salad-dressing, and a dozen other things which seemed burden enough to add to regular school duties. When the president announced in a casual manner that he had me down for a speech I blinked a blink and shook a bit, but said, "About what?" instead of "I can't." No, it wasn't much of a speech, but I did it. Do you remember how Mr. Ray used to say in the "Corner Class," "Young ladies, he couldn't but he did, didn't he?" It was like that. By way of parenthesis I might add that I presided at the head of that long table, with the American Ambassador, a bit deaf, on my right, and a monocled British representative from the Tokyo legation on my left, and that in the face of so much dignity, not to mention scorched soup, I dared stand up and speak my mind about our work. Oh, well, who said a missionary's life was dull or that one did not need to grasp eagerly every opportunity to learn anything that offers in college days?

The Bulletin lady said in her letter, "One page or more." I've long since passed the limit. And now, "What shall I more say?" For time will fail me to tell of all those whose strong, earnest lives made Meredith days full, not only of happiness, but of blessed work and play and growth. That the atmosphere was one where Christ was very real and near; that the college was small enough for us to feel that the faculty knew us and had an interest in us individually; that hard work was honored; that high ideals were lived before us day by day—for all these things and many more, I thank you, dear Alma Mater.

MINNIE MIDDLETON ANDERSON, 1911.

Warsaw, N. C.

Meredith Foreign Missionaries

Mrs. Maude Adelia Burke Dozier, was born in Statesville, North Carolina, September 18, 1881. She is the only living daughter of Delia T. and Harry Burke. Her father is a lawyer, and a member of the Presbyterian Church. Her mother is a member of the Baptist Church; her deep missionary spirit has greatly influenced the lives of her children.

At the age of ten, Miss Maude gave her heart to Christ and was baptized into the membership of the First Baptist Church of Statesville. She received her elementary training in the graded schools and attended Statesville Female College, and then took a partial course in the Normal and Collegiate Institute, Asheville. In 1903, she graduated with A.B. degree from the Baptist University for Women, Raleigh, N. C. The year following, she studied in the training school of the Theological Seminary of Louisville, Ky. During the period of preparation, she gave some time to the study of music and art. While in college, she was leader of Bible and mission study classes, and president of the Young Woman's Christian Association. From very early childhood, she had been interested in missions—this interest grew into a purpose to give her life to the service of God. She was appointed April 4, 1906, to the work in Japan.

Miss Sophie Stephens Lanneau was born in Lexington, Missouri, August 19, 1880, the sixth child of John F. and Louise F. Lanneau. Added to the influence of earnest Christian parents was that of personal contact with visiting missionaries. In 1890, her father became a professor in Wake Forest College, North Carolina. Early influences grew stronger in the spiritual atmosphere of Wake Forest. On April 10, 1892, after profession of faith, in a special meeting, she was baptized by her faithful pastor, W. R. Gwaltney, into the fellowship of the Wake Forest Church.

The idea of foreign mission service was in her mind throughout her girlhood. In 1898 she entered Franklin Seminary,

Franklin, Virginia. The year of 1901-02 was spent in study at the Baptist University, Raleigh, N. C. When the College Y. W. C. A. was organized, she was made its president, and in February was sent as a delegate to the Student Volunteer Convention in Toronto. Here the growing impression of years settled into conviction. Returning as a Student Volunteer, the first mission study classes in the school were formed, with the help of interested fellow-students. She was graduated with the B.A. degree *summa cum laude*, in May, 1902.

A year later she returned to Raleigh, teaching Latin and French in the University for two sessions. The winter of 1905-06 was spent in the Training School Home at Louisville. Difficulties, mental and spiritual, were cleared in the months of instruction and inspiration received from the lectures and lives of the Seminary professors.

It had long been her intention to devote her life to work among the women and girls of China. Numerous forces combined to form and maintain this purpose. Against the many temptations to turn aside from it, the influence of one clear impression was active. This was caused by the reading, years ago, of a tract written by Miss Fannie E. S. Heck, on the theme, "I was not Disobedient Unto the Heavenly Vision." Miss Lanneau sailed for China in the fall of 1907.

Miss Laura Cox was born near Winterville, N. C., November 29, 1872. She was converted at the age of fifteen and was baptized in 1887, becoming a member of Winterville Baptist Church.

The conviction to work for her Master on the foreign field came with conversion, but, having lost her parents while a child, she could not begin the needed preparation until nineteen years of age.

She received her education in the country schools in Pitt County, N. C., two years at the State Normal School, Greensboro, N. C.; three years at Meredith College, Raleigh, N. C.,

where she took her B.A. degree, and one year at the W. M. U. Training School, Louisville, Ky., 1909-'10.

She was appointed by the Foreign Mission Board for service in Mexico, June 3, 1910.

Foy Elisabeth Johnson was born in Scotland County, N. C., October 6, 1887. Her parents are Rev. Livingston Johnson and Mrs. Fannie Memory Johnson, of Raleigh, N. C.

At the age of eleven she was converted and joined the First Baptist Church of Greensboro, of which her father was pastor.

She attended the graded school in Greensboro and the Cary High School. Her college course was taken at Meredith College, Raleigh, N. C., where she graduated in 1907, taking the B.A. degree. For four years she taught very acceptably in Meredith Academy.

On the 7th of June, 1911, she was married to Rev. Calder T. Willingham and appointed to the work in Japan. They sailed August 19 from New York, going via Europe and Siberia to Japan.

Her husband died in October, 1918, and she returned to America in May, 1921. She is now Mrs. J. S. Farmer, of Raleigh, N. C.

Miss Lelia McNeill Memory McMillian was born in Whiteville, N. C., March 1, 1889, the daughter of Mr. and Mrs. J. L. Memory. Her father was a well-known merchant of that place. She was converted at the age of eight years and united with the church at Whiteville. She attended the local schools and spent four years at Meredith College, Raleigh, N. C., from which she received a music diploma in 1909. For three years she taught music at Buie's Creek Academy in North Carolina. It was here in this school, which has such a splendid missionary atmosphere, that she first felt the call of God to go as a foreign missionary, in November, 1910. For the year preceding her appointment she taught music in her home town, Whiteville,

N. C. She was married to Rev. H. H. McMillan on September 25, 1913, and was appointed a missionary of the board for the work in Shanghai, China. They sailed with a large party of about twenty missionaries from Seattle, October 7.

Miss Pearle Johnson is the daughter of Robert P. and Clara G. Johnson, of Pittsboro, N. C. She was born at Mount Vernon Springs, Chatham County, N. C., where she spent her early childhood. She was converted at the age of ten and united with the Baptist church of that place. Her father was a teacher, and it was he who prepared her for Meredith College. After her graduation from Meredith College she taught six years—two in the public schools, two in Round Hill Academy, a mountain school in western North Carolina, and two years at Dell School, a denominational school in eastern North Carolina. In 1913 she entered the W. M. U. Training School, from which she graduated in 1915. During the summer of 1914 and a part 1915 she devoted herself to settlement work at the W. M. U. Training School's "Good-will Center," in Louisville. She was appointed by the board at its meeting, July 15, 1915, and sailed for China on October 8, 1915.

Mrs. Anderson, the daughter of Mr. and Mrs. Leonidas Middleton, was born near Warsaw, N. C., December 31, 1889. She united with Johnson's Baptist Church at the age of nine years. She graduated from Meredith College in 1911, and was instructor in English there during 1911-'12. The following year she was principal of the public school in her community. She received the B.M.T. degree from the W. M. U. Training School in 1915. During the winter of 1915-'16 she visited the colleges of the Southern States in the interest of W. M. U. work. She was for one year each in North Carolina and Kentucky as vice-president of the Student Volunteer Union.

She was married to Dr. John T. Anderson, of Woodruff, S. C., June 29, 1916, and was appointed by the board on June 14, 1916. She sailed with her husband for Chengchow, China, on August 24, 1916. After the tragic death of her husband, November 13, 1918, she returned to America.

Miss Alda Grayson is a native of Rutherfordton, N. C. At the age of eight she united with the Baptist church. She received her high school education at Round Hill Academy and Columbia College, Lake City, Fla. In 1915 she received the B.A. degree from Meredith College, and then went to Louisville to attend the W. M. U. Training School, graduating there in 1917. Following this, she took her hospital training as a nurse, putting in a part of the time at the Rutherfordton Hospital at Rutherfordton and the remainder at Fordham Hospital, New York City. While she had talked ever since her conversion of becoming a missionary, her definite decision in that connection was not made until her junior year at college. She grew up in a missionary atmosphere, her parents being active Christians and many members of her family being preachers. She is head nurse in the Kathleen Mallory Hospital at Laichowfu, China.

Mrs. Celia Herring Middleton was born of missionary parents in China and united with the Baptist church at nine years of age. In 1914 she came with her parents to the United States on furlough and remained in North Carolina to complete her education. She graduated from Buie's Creek Academy in 1915 and from Meredith College in 1919. The year following her graduation she taught in Watauga Academy, a Baptist mountain school at Butler, Tenn. On July 6, 1920, she was married to Gordon K. Middleton, of Warsaw, N. C., and together they are doing educational work in Kaifeng College.

Mrs. Nell Fowler Olive was born in Elkin, N. C., in 1892, but her family moved to Statesville in 1906, where she graduated at high school in 1910. Following this, she spent two years in Mars Hill College and later entered Meredith College, where she graduated in 1916. She spent the next years teaching in Dell School and Mars Hill College. On June 2, 1920, she was married to L. B. Olive. They are now in China.

Miss Valeria Greene was born at Canton in 1892, and was taught by her parents until she came to the United States and entered Oxford College in North Carolina, later going to Mars Hill College, where she graduated in 1912. Following the death of her father in 1912, she returned to Canton, where she helped her mother in the Woman's Bible School at Canton. Realizing the need of some special Bible training, she returned to North Carolina and took some pedagogical work in Meredith College, and later graduated from the Training School at Louisville. She went back to Canton to teach in the Woman's Bible School.

At Ashton, N. C., on September 27, 1891, Rosa Beatrice Hocutt was born. She was converted when she was about fourteen years of age. She entered high school at Delway, N. C., during her seventeenth year. It was there that she received her first impressions for foreign mission service. Soon she entered Meredith College, Raleigh, N. C. During her stay there she often expressed her desire to become a missionary.

It was after graduation from Meredith in 1917 that the final decision to go as a missionary to Africa was made. The decision came about in this way: She was engaged to a young man at that time a student in the Seminary at Louisville, Ky. He announced to her the fact that he must go to Africa. Immediately she wrote him to do the Lord's will, but leave her out of the matter, because she felt she could not go except God

sent her. This message to him brought in return a message from one of his best friends asking her to reconsider and to decide to enter this great field of service. She hesitated, but after prayerful consideration decided that she would follow.

Mrs. Ruth Cook Phillips was born in La Crosse, Va. At the age of nine she was converted and joined the Baptist church. She received her high school training at Chase City Academy and college training at Meredith College, Raleigh, N. C., receiving a diploma in Music, in 1912.

Following graduation she taught music in denominational high schools in North Carolina. In 1916 she was married to Rev. A. R. Phillips, going with him to Louisville, where she took the Training School course.

She and her husband were appointed on October 12, 1921, to do educational work in Buenos Aires, Argentina, sailing from New York, February 16, 1922.

Miss Katie Murray, the oldest daughter of William B. Murray and Janie B. Murray, was born February 8, 1897, three miles from Kenansville, N. C. When the little girl was eight her mother died, leaving her, a younger brother and sister, all of whom went to Rose Hill, N. C., to live with their uncle and aunt, who loved them as their own.

At eleven years of age she was converted. Through a word spoken by her father she was led to confess Christ publicly, and was baptized by Rev. J. M. Page. She was fortunate not only in having a home where Christ's name was exalted, but in receiving her education in a Christian atmosphere. She took two years of high school work at Dell school, preparatory to entrance into Meredith College, where she received her A.B. degree in 1919.

Soon after conversion, one day at school when compositions were read on "What I Am Going to Do," to the astonishment

of her friends, the little girl read, "I am going to be a missionary." She thought very little about it until her junior year in college, when Dr. E. M. Poteat was making a missionary address, the call came strong and forceful. It was not as easy now as she thought at eleven, for her head was full of other ideas and plans. The following summer she was a member of the party from Meredith who attended the Y. W. C. A. Conference at Blue Ridge. Here her vision of service were broadened; she felt the call, but thought she could not yield. The struggle went on; a miserable, unsettled summer followed graduation; then in the fall, one Sunday morning up in the attic of her home, came peace and joy, when her life was surrendered for service. The next year she entered the Baptist W. M. U. Training School, receiving the degree of B. M. T. in May, 1922. She sailed for China, September 2, as educational worker among Chinese girls at Chengchow, Honan Province.

Mrs. T. Neil Johnson, who before her marriage was Miss Belle Tyner, was born October 2, 1879, at Lumberton, N. C. She received her A.B. degree from Meredith College and also attended the W. M. U. Training School at Louisville, Ky. On July 9, 1916, she was married to Mr. T. Neil Johnson. On June 14, 1923, Mrs. Johnson and her husband were appointed as missionaries of our board. They were in Shanghai, China, at the time of their appointment, Mr. Johnson teaching in the Shanghai Baptist College and Seminary at that place. Mr. and Mrs. Johnson are still doing splendid work in connection with the Baptist College at Shanghai.

Mrs. Ida Rachel Flake Hurley was born August 13, 1897, at Wadesboro, N. C.

After graduating from the Wadesboro High School, she attended the North Carolina College for Women at Greensboro

for one year and Meredith College for three years. She attended the Southwestern Baptist Theological Seminary for two years.

At the age of thirteen she was converted. For years she had a desire to do mission work, and finally decided to give herself up to foreign mission service.

On July 27, 1922, she was married to Rev. Daniel T. Hurley. She with her husband was appointed by the Foreign Mission Board on June 14, 1923, and sailed for Roumania on September 12.

Mrs. Phillip Ernest White, who before her marriage was Miss Mattie Macon Norman, was born in Hertford, N. C., January 9, 1900. She is the daughter of Louis Whitley and Josephine Elliott Norman. Mattie Macon was converted and baptized into the fellowship of the Hertford Baptist Church at the age of twelve.

She graduated from the Hertford High School in 1916 and entered Chowan College the following fall. After remaining there for two years she entered Meredith College, where she received her piano diploma in May, 1921. She returned to Chowan College and taught piano for two years. The intervening summer she attended the New York School of Music and Arts and received a teacher's diploma. During her years at college the question of foreign mission work presented itself and remained unsettled, but while teaching she decided to go to the Woman's Missionary Training School, Louisville, to better to prepare herself for service in God's Kingdom. While at the Training School she volunteered for foreign mission work.

She was married to Mr. Phillip Ernest White on June 17, 1924, received her appointment to interior China from the Foreign Mission Board on July 10, and sailed for her field of service on September 11, 1924.

In Memory of Elizabeth Avery Colton

BY MARY LEAL HARKNESS BLACK

[In response to the editor's request that she might reprint the following tribute to Miss Colton which appeared in the *Journal of the American Association of University Women*, Miss Mina Kerr, Executive Secretary of the association, said: "She did a great piece of work, and it gives me joy to know that other women are remembering and honoring her for her difficult and devoted service."—EDITOR'S NOTE.]

The setting sun of August 26, 1924, saw the close of a life of great influence for true and high educational ideals in this twentieth century. Miss Colton's work was done mainly for and in the South. Although for a time a member of the faculty of Wellesley College, she is identified rather with the educational development of the states in the territory covered by the Southern Association of College Women. This organization appealed to her as the agent through which she might best carry forward her supreme purpose, the creation in the South of right standards of collegiate training, and of the ability to distinguish between the sham college and the real one. At the time of her election as general secretary of the S. A. C. W. in 1912, the Southern states boasted over three hundred self-styled "colleges" for women. The courage and labor demanded by the task she undertook—to show up by actual study of these institutions to what degree they approximated the dignity which they claimed—would have daunted any but a soul on fire with a passion for educational honesty.

Her pamphlet, "The Approximate Value of Degrees from Southern Colleges for Women," published in 1916, raised a storm in southern "collegiate" circles, and evoked more than one presidential threat of a libel suit, while the enduring quality of its effect is shown by the fact that requests for copies of it are still received. In 1914 Miss Colton was elected president of

the S. A. C. W., and held this office for five years. During a part of this time she was also vice-president of the Association of Colleges and Secondary Schools of the Southern States, and her influence in shaping its policies was widely recognized.

Her health gave way completely in 1919, although she retained her professorship in Meredith College for nearly two years afterward. Her last three years she spent in the Clifton Springs Sanitarium, with such courage, that a friend who visited her wrote, "She is nothing but a little wisp of courage." Our Association has rarely had a member whose ideals were so high, whose labors for education were so untiring.

(The appreciations of Miss Colton appearing below are reprinted by courtesy of the *Twig*, from the issue of November 21, 1924.)

In thinking of Elizabeth Avery Colton as I knew her I jotted down three things which seemed to characterize her whole life and work. These three things are (1) culture, (2) sincerity, (3) high aims and purposes dedicated to service. Next, I asked whence came these. The answer was ready, namely, from her home life which was that of a missionary family of the Presbyterian church of the latter part of the nineteenth century. Those who have known such homes would tell us that culture, sincerity, high aims and purposes dedicated to service were typical of them.

In a period when few Southern girls aimed at anything more in the way of education than graduation from a nearby college, she won a master's degree from Columbia University. She had to be responsible largely for the financial outlay, for naturally extra money wasn't plentiful in a missionary's family.

On coming to Raleigh Miss Colton promptly identified herself with the community interests. She moved her membership to the local church and was interested in meeting and knowing

the people of her adopted city. Likewise, she very promptly became identified with the general college interests. Just at this time the question of changing the name of our educational institution from "University" to "College" was being agitated. She at once took her stand on the "College" side and at the request of the faculty gathered together the reasons for the change and put them into shape for presentation to the trustees. We know the final result, namely, the name of Meredith College, suggested by Dr. R. T. Vann, was chosen.

We think of Miss Colton especially in connection with college standards. From the time of her engagement at Meredith she was exerting herself to bring nearer the day when we could meet all requirements for a standard college. She thought and talked and dreamed of it.

Her educational interests, however, were not confined to the college in which she taught; they were South-wide. She united with that small group of women who in July, 1903, at Knoxville organized the Southern Association of College Women. One of their declared purposes was to raise the standard of education for women in the South. The task was large, but these women never faltered. When the history of the educational awakening of the South is adequately written, the work of these women will be put in large letters. For a number of years Miss Colton was counted their foremost leader.

Sincerity was the keynote of all her work. She hated shams—sham anything. Her pen and voice were brought into use in behalf of sincere college work. "Let Southern girls know which are standard and which are imitation colleges" she pleaded. "*College* work for *college* degrees" was one of her much used phrases. Sincerity marked her class work.

There was another movement which she was backing and leading (if one may do both at the same time) and in behalf of which she would doubtless have continued to fight had illness not intervened. I refer to the movement to have passed through the legislatures of all of the Southern states a bill setting certain

standards which must be reached before an educational institution could bear the name of "College." Such a bill was passed by North Carolina and I think by one or two other states.

Courage, the handmaiden of Sincerity, was one of her outstanding characteristics. She published a number of pamphlets giving the status of Southern colleges for women. There were many to dispute her findings and law suits were threatened. One college president wrote her definitely that if she didn't retract her statements about his college he would go at once into the courts. She said, "If I could find any reasons for thinking my statements are incorrect, I would publish apologies and corrections any where I could get space, but as long as I'm sure I am correct I will go to jail rather than retract a single statement." And she would have done so.

She was generous in her personal giving. I recall one occasion when an appeal for some object came. She remarked, "I don't know when I ought to stop giving. As long as one has any balance in the bank she can write a check. I guess I will give them something and trust to the Lord to take care of me if I get helpless."

Elizabeth Colton was my friend, loyal and true, honored and valued. I take as my consolation in her death that she "though dead yet liveth."

ROSA PASCHAL,
(Dean of Greenville Woman's College)

It was in the spring of 1909 that Miss Alice Meserve of the Latin department urged us to start a branch of the *Southern Association of College Women* in Raleigh. It was out of the two groups of the faculty and the "S. A. C. W." that Miss Colton's work started which lead her to tabulate the standards of the so-called colleges for women in North Carolina, and later for those of the South. She read a number of papers on this subject before the *Southern Association of Colleges and*

Preparatory Schools that were spoken of as "high explosives," but which were looked for as one of the events of each conference.

As the years passed it became evident to us all that she was breaking, but the work for Meredith was so far advanced that others could continue it, and she lived to see the college accepted by the *Southern Association of Colleges* and also by the *American Association of University Women*.

Elizabeth Colton would not wish to be remembered for her physical pain, but for her fighting spirit. Much work still remains, and it is toward that work her spirit would direct the college, and the college women of her beloved South.

MARY SHANNON SMITH,
(*Professor of History, Converse College*)

As a teacher, Miss Colton's first desire for the girls who came under her care was that they should learn, both in writing and in speaking, to use their native tongue worthily. She founded the tradition of sound training in composition which has ever since characterized the teaching of English at Meredith, and which I hope will never be forgotten there. She was determined that no student should go out, with the seal of college approval, who was either ignorant of or oblivious to the claims of good usage. In realizing this ideal she had a large measure of success, for her resources were infinite. There was help, abundant and patient, for those who would avail themselves of it. But the careless and the unwilling learned to their cost what batteries of wit, sarcasm, and scorn she could bring up against them. Unhampered by false sentiment, and courageous enough to inflict pain when she deemed it necessary, she was yet generous in her praise when it was deserved, and her commendation was worth working for.

But her students, if they were apt, learned more than good usage. She taught them logical processes of thought, and she

made them understand something of style by her insistence on economy of utterance, and by her love for distinction of phrasing.

As a teacher of literature, Miss Colton proceeded upon the sound principle that appreciation is grounded in the understanding of an author's thought. Many a student, too, awakened to an enjoyment of the best as a result of hearing her read. She was a beautiful reader; and some of the best-loved cadences in English poetry are in my mind associated with her voice.

But this is not all. During those last years, when her life was bounded by the walls of a hospital room, she was still a teacher and she taught those who saw her lessons to be cherished beyond those of the class-room: how self-forgetful and gracious one can be under suffering, and how brave the human spirit can be when it faces the dark.

Such seems my former instructor, as I look back over the days during which I was fortunate enough to be associated with her. If we teachers of the second generation can pass on to others something of the training and ideals which we had from her, we shall not fail to be of some service in the world.

MARY S. STEELE,

(Professor of English, Bessie Tift College)

Never did a great general upon a fiercely contested battle field make a more gallant and heroic fight for victory than did our friend for her life. Her unconquerable spirit triumphed over the ills of the flesh for nearly three years and, when at last her physician held out no hope of a recovery, she yielded, sustained by her unwavering faith and an unfaltering trust in Him who doeth all things well.

To the very last she was interested in and rejoiced over the progress of Meredith College. To her host of friends who contributed so generously in material support during the last year and a half of her life, her heart went out in loving grati-

tude. After the long martyrdom of pain, the end came peacefully the 25th of last August when she fell asleep in the arms of Him who giveth His beloved rest.

CATHERINE ALLEN,
(*Professor of Modern Languages, Meredith College*)

Blanche Barrus and Dorothy Gower

The keynote of one of the speeches made at the exercises for the laying of the cornerstone of New Meredith was embodied in the spoken words "Meredith Marches On." This has been true of Meredith all through the years gone by and we trust will be her slogan always.

Meredith marches on,—not only in a physical way, as expressed by the wonderful new expansion in brick and stone, not only by the development of her academic courses, until she now ranks second to none in our Southland, but in a way even more triumphant, though much more difficult to estimate, she marches on through the lives of those upon whom she imprints her spirit and worth. Truly, she marches on through the lives and influences of these, her handmaidens, unto the uttermost parts of the earth.

There are many through whom she is speaking actively to-day; there are others, who, having borne their testimony, have gone on to the better land, but still speak through the lives they touched and influenced while here.

Oftentimes we wonder why it is that many who appear thoughtless and aimless live long, useless lives, while others who seem born with the purpose and determination to succeed and serve are cut short in a mysterious way. So it seems with two splendid spirits—two daughters through whom Meredith surely marches on, though they were here so short a time.

Although widely separated in point of years, Blanche Barrus and Dorothy Gower had many points in common. Possessed of



THE MEREDITH GRANDDAUGHTERS CLUB

ALICE GRAVES HUNSUCKER, *President*

RUTH JANET SIKES, *Secretary-Treasurer*

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MARY ALLISON

ESTELLE PITTMAN

MARTHA McCULLEN

EMILY CHEEK

unusually winning personalities, sweet and sunny-haired, each girl, one in 1906-10—the other 1920-24, soon came to be a leader in college life,—both intensely interested in the work of the College Young Women's Auxiliary mission study and all that pertained to the uplift of the student body. Eager to give their best to their Master, each one found herself desiring more than any other thing to serve her Lord in the foreign fields as a medical missionary.

This desire was intensified with the older girl, Blanche Barrus, by her service when through college, as Corresponding Secretary for the North Carolina W. M. U. Having been influenced in her own life decision by the inspiration of Miss Fannie E. S. Heck, the founder and for many years the president of the North Carolina and Southern Baptist W. M. U., she was a particularly fine leader for North Carolina women in their missionary endeavors. All through the State she went, winning friends for her Master everywhere, sowing the seed in countless young lives that have gone on bearing fruit, when she herself could no longer serve.

Tireless in her devotion and determination, she broke down in health completely while taking the last years of medical training for the fulfillment of her lifelong ambition, and instead of going to minister to the suffering and bedridden ones of China, she herself was for many months a weary sufferer. Even then, though, her courageous spirit triumphed, and nurses and doctors and many fellow patients testified to her wonderful influence and self-sacrifice. So passed a beautiful life.

How fitting it is that North Carolina Baptists are naming the Nurses' Home of their new hospital "The Blanche Barrus Nurses' Home" in memory of this young woman who was so fine an example of Christian young womanhood.

Dorothy Gower, as a little child, with shining eyes and bright face, would testify for her Master in her church and associational meetings; as a young girl in college she pondered over the wonderful stories of brave missionaries in her mission study

books, and planned for her Y. W. A. girls to do bigger, better things than any other college Y. W. A.

These Y. W. A. girls are now honoring her in a beautiful way by furnishing a room, which will bear her name, in the Blanche Barrus Nurses' Home already mentioned.

Dorothy longed to give her best to lost souls as she eased their sufferings in far away India or China or Japan; but, while still a student, our Heavenly Father took her fine spirit home one summer day.

These two Meredith daughters know each other now. Kindred spirits as they were, they understand now their Father's will. We see in part only, but we do know that in their brief years, and through their lives and their influence more good was accomplished than in many much longer lives.

Their gentle hands never realized their greatest desire—to serve the suffering heathen sister—but, who can tell how many other young lives touched by the influence of these two girls, have been given in service and will be used in their stead—their number increasing throughout the years as the ripples of the sea spread on and on.

Thus, truly, because of these and many other lives, Meredith marches on.

VIRGINIA EGERTON SIMMS, 1904-05.

Message From Meredith's Granddaughters and Daughters

"Mother, please tell me a story," in a phrase that all mothers hear, but could any mother gratify that wish more than my own did when the stories were of Meredith days with souvenirs accompanying each story. There was the old "Memory Book" that held signatures of Rosa, Margaret, Ruth and many others that I have since learned must be spoken of in very respectful tones. Then there was the "First Night" story, when they all slept on the floor because the beds were not up. And one day

I found an old pennant that looked as tho' it had been through the war but on it was B. F. U. "That, Mary," mother said laughing, "was the alma mater banner, but yours will look so much prettier. See, it will look like this—*Meredith*," and she took my hand to trace the beloved name which grew from Baptist Female University into the present beautiful and sacred name. From the days I traced the name *Meredith* on the paper it was traced on my mind, and the name of no other college entered the domain of my thoughts.

MARY ALLISON, 1927.

I have always known that I would come to Meredith. My mother entered here as a sophomore the first year Meredith opened. She went to another college, her freshman year as Meredith was not opened at the time she was prepared to go. She studied art under Miss Ida Poteat and loved her, just as all of us do who come here. Mother died when I was only four years of age, so I do not remember hearing her talk about Meredith, but my father was a student at Wake Forest at the same time my mother was a student here. Of course he was a frequent visitor and liked Meredith immensely. He has always talked about the time when my younger sister and I should come to Meredith. I have often heard him say he wished us to come here because it was a denominational college therefore the religious influences were good.

I have been here one school term and have found the religious side of Meredith to be very much in the foreground of the college life. We have four A-1 B. Y. P. U.'s, a Y. W. C. A., a Y. W. A. and other Christian organizations too.

But it is very necessary that we have a larger place in which to work. The present Meredith occupies a city block and several buildings near. There is not room for a good athletic field. This is a necessity because the body must be kept in good health so that the mind can do its best work. The dormitories are crowded to overflowing. However, there is a new Meredith

being built on a beautiful site just outside of Raleigh. The erecting of the college will need a great amount of money and earnest prayer. We are hoping that those who can will contribute to Meredith's Cause.

MARTHA McCULLEN, 1928.

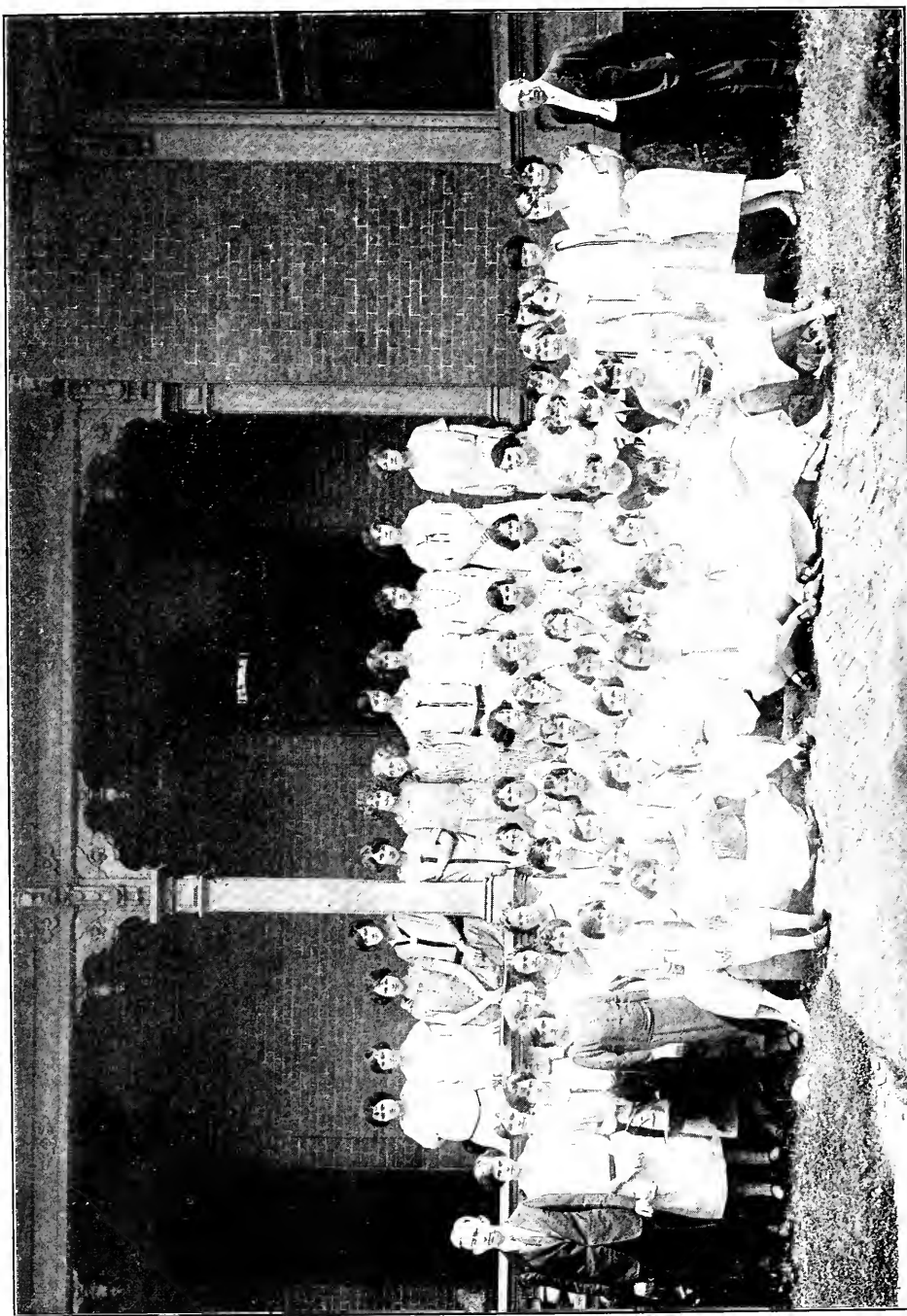
Ever since I have been big enough to know that I was to continue my education through college, it has been understood that I should come to Meredith, because mother came. She told me about the Christian spirit that prevailed among the students, the many fine girls that came to Meredith, and how nicely they treated new girls, who probably had never been off from home before. She also told me about the wonderful work of the college. I have found all of this to be true in the few months that I have been here. The students co-operate with our President, and our faculty to do the best in the interest of Meredith. Now it is unable to accommodate all the Baptist girls in our State, not counting the girls of other denominations that want to come here. We hate to turn these girls away, but it seems as if there is nothing else to do. Meredith is a splendid college for a young girl. Its standards are high and it is beautifully situated in the Capital city of our State. Meredith is trying her best to build a place large enough to hold the girls who seek an education, but she cannot do this successfully unless the Baptist people of our State co-operate with her in this undertaking. This means that every one of us will have to pray, pay, and work for this *New Meredith*.

ESTELLE PITTMAN, 1928.

As I sit here in my cool, sweet room the question comes to me, why did I come to Meredith? It is indeed an interesting question to consider. Ever since I was a tiny girl I have known all about Meredith. But that was most natural because my mother was an old Meredith girl. One of my favorite bed time



IN TRAINING FOR CHRISTIAN SERVICE



stories was about the time daddy proposed to mother in what was then the library, and is now Mr. Perry's classroom. When I was older I had a great many cousins who went to Meredith. They often came to see us, bringing their girl friends with them. Those were exciting times for a small girl, watching the girls dress, seeing their flowers and begging to see them off with their "dates." Years slipped by and I grew up and was ready for college, myself, don't you think it was most natural for me to come back to my Mother's Alma Mater, that I had loved since I was a child?

RUTH JANET SIKES, 1926.

In Training for Christian Service

It's not the ivied towers, nor the green grass on the campus; nor yet the old oaks that stand guard at the entrance, that make our college. If such were true, it would be impossible to move Meredith to new surroundings. It's in the hearts of her daughters that one can find just what our Alma Mater really is—Meredith is not just brick and stone and wood, Meredith is real—vital, with that great spirit that makes its impression on every one who comes in contact with it. It's the heart of her, the great throbbing soul of her, that make us hope, and plan, and work, with faith in our friends and faith in God, the "giver of every good and perfect gift."

ELIZABETH PURNELL, 1926.

What has Meredith and my college course meant to me? It has meant the discovery of vast realms of knowledge, of which I did not dream in high school days. I can remember now when as a freshman I first thrilled with the feeling that I stood tiptoe on the threshold of a great storehouse of wealth, with the rosy dawn of conscious youth at my back. It has meant also the making of dear friendships. But, greater than all else,

Meredith has brought home to me a realization of the significance of ordinary daily living.

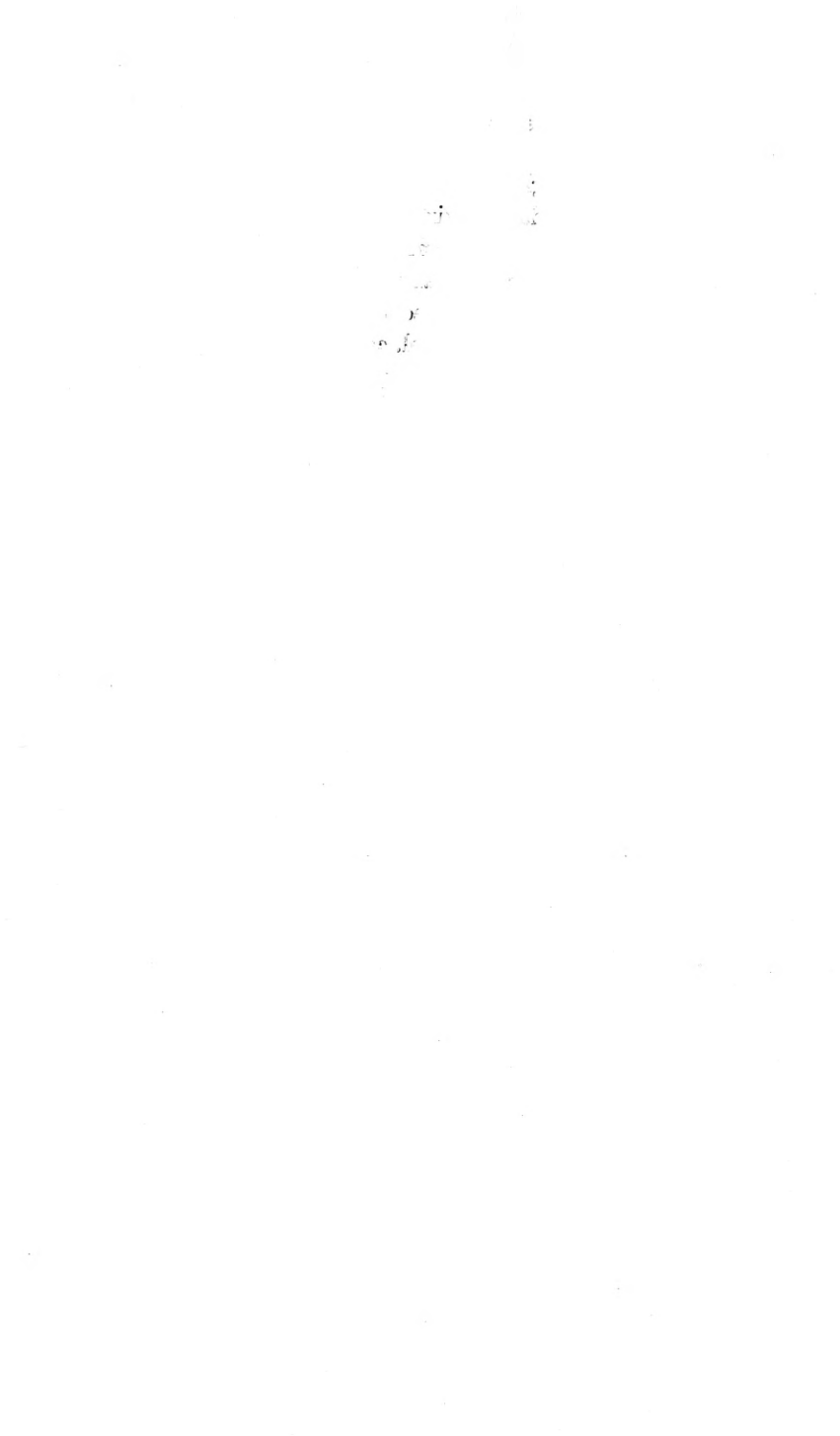
At an early age I had planned to be noteworthy—famous in some line. Mediocrity was anathema to my youthful imagination. As I gradually wakened to the sad fact that I had not been fitted by nature for a place in the eyes of the world, I succumbed to the materialism which was characteristic of my small-town home.

For the average life to which I considered myself now doomed, I needed no great preparation. One year of college training—or, at most, two—was surely all I should need. From a monetary standpoint, I could see that a college graduate had no great advantage over the girl who was not the possessor of a degree. It was a natural reaction from the visionary ideals of my childhood, but was dangerously emphasized by the lack of vision and of ideals of a small town which knew no standard but the dollar mark.

It was not in my case very promising material with which Meredith had to work. I had no great purpose which was to be like a lamp unto my feet. I was not impressed with the importance of college training. At the bottom of all my lack of interest was the feeling that it did not matter greatly. I had been given no special talent to the development of which I might devote my life. The world—the big world outside my family and town—would never know I had lived.

In helping me to change this warped outlook on life, one not uncommon among high school students, Meredith has done all for me. Following the discovery in my freshman days of the existence of that world of knowledge which I desired to explore came the realization of the importance of college training. In the atmosphere of Meredith, created by those who have made of living a fine art, gradually there has come the realization that life itself, and not the possession or lack of talents, is the important matter—that the greatest art is the art of living.

....., 1925.





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BY



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OFFICERS B. Y. P. U., 1924-1925

EDITH MAYNARD, *General President*
PAULINE SAWYER, *Secretary*

Leaders

CATHERINE COOKE
BETTIE HEWLETT
MARGUERITE HARRISON
JESSAMINE OLDHAM

Rosa Hocutt, B. Y. P. U.
Celia Herring, B. Y. P. U.
Foy Willingham, B. Y. P. U.
Pearle Johnson, B. Y. P. U.

Roll-call of Student Volunteers for 1924-25

Abbott, Annabelle, '26	Herrin, Minnie, '26
Ayers, Mary, '28	Jordan, Annie Mae, '27
Barnwell, Daisy, '26	Milton, Vera Pearl, '25
Beeker, Gladys, '28	Misenheimer, Mary, '26
Barker, Ruby, '25	Neathery, Grace, '26
Cheeves, Mary, '28	Tripp, Doris, '28
Daniel, Iona, '25	Stakes, Florence, '27
Daniel, Ruby, '28	Stafford, Lois, '27
Dunning, Dorothy, '28	Woods, Nancy, '27
Henderson, Margaret, '26	

Our Volunteers at Meredith

This year ('24-'25) there are at Meredith nineteen girls who have answered God's call to do definite service for Him in our foreign mission fields.

Three of them are seniors and graduate this year; two of these three will soon begin their training to become nurses, one at our own Baptist Hospital, the other at Bellevue Hospital, New York. The Junior Class claims six of these girls, the Sophomore three, and the Freshman seven. Our North Carolina Baptist Education Board gives aid to twelve of these nineteen.

Of vital interest to each Meredith volunteer is the future of her beloved Alma Mater. By prayer and hard work they strive to help her stand for the purest and noblest of Christian womanhood. It is true that they are particularly interested in the spiritual atmosphere of our campus, but they are a loyal part of every other college activity. In scholarship, several have made first or second honor roll. When this group of girls comes together for a meeting you will find among them the following: The vice-president of our North Carolina Volunteer Union; the presidents of our Y. W. C. A., Y. W. A., and Athletic Association; also the vice-president of the A. A.; two

members of the Executive Committee of our Student Government; seven members of our Y. W. C. A. cabinet; two members of the staffs of our publications; several B. Y. P. U. officers; a society chaplain, and the college fire chief. As varied as their duties are now, so will their tasks be in later years. Together now, they await the day when prepared they may truly answer God's call.

Early in her college career the volunteer becomes aware of the significance of the motto on Meredith's seal, and the longer she remains at Meredith, the more this becomes a part of her. Going out from her Alma Mater with the torch shining and with God's Word on her lips, surely, she will be a "light" unto a dark world.

MARY MISENHEIMER, 1926.

Meredith Club

The organization of the Meredith Club was brought about for the purpose of aiding those girls who found it necessary to help themselves financially by doing some work while attending school. East Building was purchased for this purpose about 1900. Mrs. Jessie Earnshaw, of Wake Forest, began her work with the club that year, coincident with Dr. Vann's administration. As East Building was filled to overflowing by the second year, two cottages were purchased for rooming space. Mrs. Earnshaw became full-time supervisor of the club, and continued her work until the summer of 1916, except for the years 1908-1910. For the next two years Miss Mattie Wood Osborne and Mrs. Elliott had charge of the club. In 1918 Mrs. B. W. Cooper came, and is still supervising and directing the club. It is needless to say that the club has made itself a permanent part of our college, for now there is no restriction as to where our girls shall room except in Main Building.

It may be interesting to trace the activities of the club girl while in college, and also after graduation. While in school

she has equal standing with all other girls. Mrs. Earnshaw states that "for those first seventeen years the larger number of presidents for Y. W. C. A., a great number of officers for literary societies, for classes and for all different organizations of the college, a larger number of delegates to various conventions of religious and educational interest, and the first seven Student Government presidents came from the club members." This can truly be said of the club today, for at least 50 per cent of the girls holding offices in our college are members of Meredith Club.

Mrs. Earnshaw says: "Following the lives of the alumnae, we find that, of the thirteen volunteers sent to the Home and Foreign Mission fields, only one was not a club girl." Today we have nineteen volunteers for the foreign field in our college, and thirteen of them are club members. There is also a Life Service Band, consisting of eight girls studying for Home Mission work, seven of whom are club girls. Two club girls have made very successful W. M. U. secretaries, one of whom was Miss Blanche Barrus, who died shortly before beginning her work as a medical missionary, and for whom the nurses' home at our Baptist Hospital is to be named as a memorial. The only Meredith alumna who holds a Ph.D. degree was a club girl. Of the thirty-one who have been called back as members of Meredith College Faculty, sixteen were club girls.

Not only in North Carolina, but also in distant States and throughout the world, we find our Meredith club girls standing for all that is best in citizenship and religion, and using the equipment they received at Meredith in a way that reflects credit on their Alma Mater.

There is another interesting side of our club work. The real purpose of the club, as mentioned above, is to help girls who otherwise would not be permitted to come to Meredith. The existence of the club means that two girls can earn their entire expenses, six can obtain their board, and six can secure one-half of their board for each year. During the last six years eight girls have gone out from Meredith who have earned their entire

expenses while in school; seventy-two have earned all or one-half of their board; and more than eight hundred have been enabled to secure board for \$12.50 a month during the school year. The girls not only receive financial benefits from the club, but also practical benefits. The knowledge they gain and the experience they have in the club work render them more capable as home-builders; and they have the opportunity for developing a spirit of useful, thoughtful service, which makes them active community workers after leaving college.

Thus, we have traced the history of the club, given an insight into our club work, and tried to show what Meredith Club stands for. Since the club through the years has served so well, shall it not be a definite part of "NEW" Meredith?

MARAGARET WARD HENDERSON, 1926.

[The college thanks heartily every contributor to this book of remembrance, of love, and of hope. Trusting in prayer and in the definite guidance of God's Spirit, "Meredith Marches On!"—EDITOR'S NOTE.]

Series 19

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QUARTERLY BULLETIN

1925 - 26

MUSIC NOTES

By
MAY CRAWFORD



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Foreword

The Etude and *The Musician* have most kindly consented that the MEREDITH COLLEGE BULLETIN reprint the "Music Notes" that follow, written by Miss May Crawford several years before she came to Meredith College as a teacher of Piano and of Musical Form and Analysis.

COURAGE!

Courtesy of *The Etude*.

We get frightened at the bigness of it all, the magnitude, the endlessness, and say: What's the use? How much can we learn compared with the amount to be learned? You sit at the piano discouraged because your work falls short—oh, so far short!—of what you had planned. The little added to your store looks so very, very small, you are ready to give up. Everything in the room is outlined in gray; the printed page looks gray, your playing sounds gray, and you feel—blue.

Listen: Schumann said "Success comes by tiny steps," *and Schumann knew*. If you have built steps carefully and securely, be they ever so tiny or so few, remember they are part of a magnificent flight. Keep on building! To do the best one can is all that is expected; all anyone can do. To give up is to lose all. Do you recall the hours wasted in wishing things were different, in wishing *you* were different? Then make yourself over into something more satisfactory in those future hours set aside for lamentation. How? By working, of course. Work is our salvation. And whose work is more beautiful? Whose could be? All the great masters will be our friends if we but show a desire for their friendship. We hunt up a much-loved composer and lo! our discouragement is forgotten. He finds the way to our hearts; we feel the preciousness of his music; we rejoice in having the power to feel it. We forget how much there is we cannot accomplish and are willing to enjoy the blessedness of the little.

Courage begets courage. We have a task, a hateful, unbearable task. We sit alone dreading, despairing, hoping against hope for a release. No one helps us! no one can. Finally with the courage born of necessity we rush in. The first plunge takes away our breath; for the second we are prepared. After that we are surprised at our own daring. There is even an

exhilaration in braving the thing out. We begin to enjoy it all, and wonder at the first faint-heartedness. Then we call ourselves cowards, and believe truly "Cowards die many times before their deaths."

Do not be depressed because of the hours spent on that one line. Rather be thankful you are able to see it is not finished. How long does an artist work on troublesome places? *Until he feels within himself he can do no more.* And we should do the same. You yourself said the run should be pearl-like, showing you had an ideal to work up to. The time put into it has wrought more good than you can just now know. Do not think all you get out of it is that particular run. The hours are not wasted hours. Be courageous and more generous with your hours. Have not fingers, ears, mind, and heart all profited by those hours?

Some people give out courage. To be in their presence makes us feel stronger. They are the men and women who have faith in themselves. And courage enough to live up to their convictions. We lose much by losing hope. We weaken ourselves by giving up. The hours are all lost when we put aside the problem before it is solved because we think perhaps we are on the wrong track; we are so much more apt to give up the next one, too. And who wants a life made up of unsolved problems? Surely no one need have such a life, for courage can be cultivated. Borrow some to start with. You can borrow straight from people, or you can absorb from their writings, or get it by reading the lives of noble men and women. You can find some one in every-day life who will have a little to spare. Perhaps he, too, was once a borrower. Then when you have grown both strong and brave, be most generous, and sprinkle a liberal allowance over the bowed heads of the dejected. Scatter freely that requisite without which no one can succeed. Courage!

RESULTS

Courtesy of *The Etude*.

You all expect results; do you work for them? You are dissatisfied because your playing is no better than last year; but did you try systematically to improve it or did you wander around helplessly, undoing one day what you had done the day before? We must keep what we did yesterday, adding a little more to it today, in strength, in velocity, in smoothness of scale-playing, in interpretation and memorizing. Set out deliberately to strengthen your muscles. Some of you have stronger fingers, some of you have more power in the muscles of your arms. Concentrate your thoughts on the weak point until it is no longer a weak point. Perhaps octaves are a bugbear; then sandwich octaves in between everything else practiced. Keeping at them too long weakens,—but come back to them again and again during the day.

Your scales are jerky. Listen, listen, *listen*, playing softly and slowly until there is never a break. If it is weakness of any one finger, causing a bumpy sound, overcome that weakness. Treat arpeggios in the same way, and be sure you know what notes you are playing. That sounds simple, but by watching you will find that you often expect the fingers to find keys when the mind has a very indistinct, blurred idea as to what they are.

Then for velocity. Keep at least a weekly record of the two-finger exercises, scales, and diminished chords. Increase your speed, not hurriedly, but surely, healthily. Perhaps you will find the reason you could not play that last piece up to time was because you cannot play anything at that rate.

As to interpretation, you feel that your playing lacks something. Have you tried to see anything besides notes? Have you looked for the composer's meaning? Do you listen to the birds? Do you love flowers? Do you wander through the woods?

and do you read books filled with beautiful thoughts? Do all these, besides studying the composers' lives, and then music will mean immeasurably more to you, if you want it to.

Perhaps it is not easy for you to memorize; yet you do long for a few pieces so truly a part of yourself that you are able to play them at a moment's notice, without being haunted by a fear of breaking down. Instead of wishing you knew those six pieces you like best, make up your mind that you will know them. Then memorize thoroughly, one by one, instead of trying to get the whole six at once, which would mean you could never do any one satisfactorily. The pleasure derived from being able to play the first one will make the memorizing of the second far easier.

Did you ever stop to think what it amounts to in the course of a year—this working with the mind made up to have something to show for all the time and energy spent? If you have been working blindly, hoping all will come right in the end, change your tactics tomorrow, and by working methodically be assured of satisfactory results.

AIMS

Courtesy of *The Etude*.

The reason Mary Arthur, a student who has passed the age of childhood, accomplishes so much is because she is always trying to work up to something. When given something new to study she has faith enough in her teacher to work at it; and with her, work means getting as near the bottom as her capabilities will allow. She knows that study, or sonata, or piece is given for some particular purpose—it is going to improve her technic, or broaden her, musically, or perhaps it is another to add to her repertory, so she plans to get the utmost good from it. When told how to produce a certain effect she tries

and tries; she listens carefully; she remembers how it sounded at the lesson when the teacher was explaining. Perhaps she will come to the next lesson dissatisfied; but her experimenting has been helpful, and she is nearer the result than she imagined; a few words and everything is clear. Her groping has given her knowledge she did not possess last week; now she is able to comprehend fully.

In contrast to Mary Arthur is Lucy Reynolds, who is afraid she is going to put time on something she will not like. The natural consequence is she seldom finishes anything, unless it be some piece she has heard others play; so she never has anything she feels belongs to her and to her alone. She grumbles much at Mary Arthur's progress and steadily growing repertory, and wishes she could learn as easily. In vain the teacher tells of Mary's faithful hours of study; in vain she contrasts the desire for real knowledge on the part of the one with the other's wish merely to know a few show pieces. Lucy cannot see that working at scales, finger exercises or studies can make so much difference in the playing of these same pieces. She says she would give *anything* to be able to play a brilliant piece, yet she will not give the one thing necessary,—time and labor required for training and strengthening the muscles. These two students were given the trill exercise in a slow form with explanations of the final object. After a reasonable time Mary could *trill*, while Lucy produced some kind of an uneven rumble that somehow made me think of a lot of Brownies whose legs were too short for them and who fell down constantly. This marked difference was naturally not entirely due to the different ways of practicing this one exercise; the conscientious previous work of one was of as much benefit as the lack of thoroughness was a drawback to the other.

Are you accomplishing anything from day to day? If not, why are you wasting time? The *result* is the thing. Know what you are trying to do, then set about doing it. Do you call that aimless wandering up and down the keyboard *prac-*

ting a scale? Listen to Hofmann, to Madame Zeisler, or even some lesser light who still plays well enough to be an example, and then try to take some of the bumps out of your own runs. Is that half-hearted way of doing technical exercises *working* at them? Notice the immense power Paderewski possesses, and aim for strength in doing these same exercises. Hear the beautiful tones when Bauer touches the keys, then listen to what you can do. An artist's playing is so much better than ours because he listens intelligently, aiming always for something more perfect and more beautiful.

Even in children I notice the great difference in the realizing sense of what is to be accomplished. Some feel intuitively what is to be done with a composition or even with a finger exercise; with others there is a going over and over without much dissimilarity between the first going over and the tenth. I make a point of keeping before these children the true end of the work in hand. When they realize there is a definite plan in all that is undertaken, they begin to work out for themselves; when they find that each piece means something, they try to bring out this meaning. Often a playing for children, not the lesson, but interesting compositions within their grasp, will raise the ideals and improve the playing of their own simple pieces.

A young girl after stumbling through a few measures of the Haydn Gypsy Rondo said it was not pretty, that she didn't believe she cared to use her time studying it! "How dare you," I asked, "how *dare* you pass judgment on the creation of a master mind without even trying to find what is in it; find the hidden meaning, resolve to make it beautiful, and you will become interested at once." This proved to be true, for she now counts it among her treasures. I like Mr. Mabie's idea that nothing is really finished until it has been made *beautiful*. If music students would but bear this in mind what mountains of strain would be lifted from the teacher's nerves

and what splendid results would follow. How purposeful and hopeful every hour spent at the piano!

Once I fired a rifle and tried to knock a can from the top of a post; I hit the post midway between ground and top. "Never mind," said one standing near, "you came nearer hitting the can than if you had aimed for the bottom; keep on aiming for the top!" This will be found to be excellent advice when aiming for things other than tin cans.

Aim to do something, then aim to do it in the best way. We may fall far short the first time, but surely that is no excuse for giving up. Out of weakness comes strength; success follows failures. Why? Because we are put on our mettle, because we are goaded into action. The failures are the refining fires; just so long as we recognize them as failures are we safe.

THE PLODDER

Courtesy of *The Musician*.

Does she, the plodder, know what a comfort she is to her teacher? When she comes to a lesson she says nothing of the hours she has practiced. There is no need of it—the lesson tells. It is the other girl—the careless girl—who hopes to cover her deficiencies with telling about how she worked on that study, especially on the one line to which the teacher is objecting in such emphatic tones. Why, she played that part over a dozen times at one practice period! But she never really worked. The teacher knows that. The plodder could tell how *she* took the same phrase, a measure at a time, and with her whole mind concentrated upon the work, made it her own. The other girl was thinking of too many foreign things to realize she was making the same mistakes over and over. Deliberately learning it wrong, that is what she was doing. And the teacher was cruel not to commend her for the hours she had wasted!

Another good point about the plodder is that she never gives up. She is used to plodding and has learned patience. That is why she always gets things in the end—she knows they will come. Where one goes along slowly and carefully, giving the lessons a chance to sink deep down in the mind, they are apt to stay there. Sometimes you may think they are not there because you cannot find them immediately, but a little persistent digging will unearth them.

The plodder's work is thorough; she could not have it any other way; there is no other way for her. When she begins the study of a composition she must dissect every tiny part, putting them together again thoughtfully, securely. Miss Butterfly gives a quick glance, gets half an idea, makes herself believe she has it all, then tries to palm it off on others as the real thing. The plodder is not necessarily a genius, but she is a blessed relief.

The plodder is given a page of a new piece; she comes next lesson with that one page learned. Perhaps she will not astonish with any wonderful insight, but you realize she has done her best. Even if you must play for her, and if her rendition is only an imitation of your own, you can still forgive, for you remember the other girl—the careless, talented girl. *She* came with a little smattering of knowledge of the one page, and told you she had “tried” the rest of the piece but didn't believe she was going to like it. The memory of that one page haunts you; in spite of changed chords and impossible fingering, she nevertheless put into it enough to give you a glimpse of what she might and could do.

At a recital, the plodder never disappoints her teacher; she has studied too carefully and is too conscientious not to do her very, very best. Even though she be not a talented plodder she will play in a clean, wholesome way, without causing her teacher to wonder what she is going to do next.

Why does the plodder have so much more to show for her year's work than the other girl, who is quicker and perchance

has more talent? Simply because she believes the words the old Greek poet uttered so many hundred years ago: *The gods, for labor, sell us all good things.* For labor! Aye, there is the sticking point. But can you not have patience when you understand it will give you *ALL good things.* The plodder does not hesitate, for she has grown accustomed to the labor part; but the indolent, talented girl—well, she feels how it *should* go, and wonders why she must be so careful of every note, so particular of every tone produced; why think anything about phrases? She can make something out of her pieces and most people do not know the difference. Are not people always glad to hear her play? So she argues in her lazy indifference, never realizing that she is trifling with a Heaven-sent gift and crushing a musical soul. Blessed be the talented plodder. May the number steadily increase.

We hear much grumbling against the lucky, gifted one. Did you ever know of a gifted one who succeeded without an immense amount of hard work?

FINISH UP YOUR PIECES

Courtesy of *The Etude.*

You don't want to practice on that old piece any more. You are tired and sick of the very sound of it? Because you can get the notes without looking at the music you think you should not have to practice it any more? But now is exactly the time when you can begin really to do something with it. Surely you would not be willing to play for anyone in that halting, shambling way? To be able to recall the notes after one or two trials at other notes is not knowing the piece, is it? If you are really so heartily sick of it, put the music away for two or three weeks. No, you won't forget it; not a bit of it. At the end of the third week you can know it better than

you do today. Do this: just before going to sleep call to mind the right-hand part of the piece; think out every note with the right fingering. If you have never done this, it will go slowly; perhaps you will be asleep at the end of the second page—or even the first. Never mind, go on the next night; keep at the right-hand part until you can think it all clearly and quickly. Now carry the left hand through the same process. When you feel perfectly sure of each hand, put the two together. Remember you are to think every note with the finger that plays it. After this is done let the melody and rhythm run through the mind; this can be done at first without paying any attention to notes. Afterward notes, fingering, melody, and harmony must be thought together. Then marks of expression are to be added. When you can do all this you will be able to play without stumbling and repeating. Often in thinking away from the piano a passage will sound so beautifully pianissimo, yet so smooth and clear, you will go to the piano and play it infinitely better than ever before. Or you will feel a wonderful climax, and when you get to an instrument be able to reproduce it.

Did you ever realize why, when suddenly asked to play, so many pieces come to mind, only to be quickly pushed aside? Isn't it because they are still unfinished? In one there was a hard place and you got discouraged, so left it, thinking to work it up some other time; the time never came; so there it is, staring you in the face and preventing the playing of that piece. You feel a little sorry about it, too, for you liked the rest of the piece, and had spent a great deal of time on it. But you can't have a gap in the midst of your playing; so the whole piece is unplayable, when a few hours' work would have made it yours. Pity, isn't it? The next piece comes to mind with a bumping run in it. Now, all too late, you remember how your teacher told you to overcome that bumping; you thought you were pressed for time, so kept on playing the run as quickly as you could, with the same old bumps in

the same old places. Now for the first time you realize that a like amount of time, rightly spent, would have made the run a most delightful part of your piece.

Girls, girls, don't have such a state of affairs. Hunt up every one of the cripples and go to work; remove the cause of the crippling. We all know the finishing-up part is the hardest part of all, but without it we might almost as well have never studied that particular composition. It's dreary work practicing slowly when we almost know it. It is because we are always reaching out for something new that the old becomes uninteresting—and the newest is more fascinating; but we must keep to the old if we would ever have anything worked up as it should be.

MAKE THE PRACTICE-HOUR COUNT

Courtesy of *The Etude*.

As you grow older, finding each year more and more classics you are desirous of knowing, the many wasted hours of student-days will come before you with relentless reproachfulness. So many students practice with only the idea of putting in so much time or of getting through a certain number of studies or sonatas or pieces. If you could but look ahead and see how much every well-spent hour means in all the years to come, you would be more careful with those hours. We need every minute, for the musical world grows richer each year. And how can you expect to have time for all you ought to do and all you would like to do in the busy after-life if you have wasted the student-days? As time goes on the classics will become yet dearer to you, and those learned in the early days will be treasures that you will keep *for always* safely in your heart.

In order to get the greatest good from the practice-hour, love your work. For what we love to do, we do well. When

you dislike a lesson, you spend very little time on it, yet imagine it has been long. Did it ever occur to you that you could interest yourself in what appears to be the dullest of studies?

The study was written for a definite purpose; your teacher has given it to you with some object in view. Find out this object and then the desire to conquer difficulties will produce a real love for work. So you see it is possible to love every part of the practice-hour; either a love for the beautiful, or the love for work simply because it is work, or the great liking we all feel for the subject under consideration when we realize we are reaching the desired end.

And be thorough. Make up your mind to understand fully every point before going to the next. You would not be so careless as to go over page after page of Cæsar, paying no attention to punctuation nor construction, and with never a thought as to the meaning of the words. But you think nothing of doing exactly that at the piano. Music requires just as much thought as does Cæsar. Be as particular at the piano as you are in the school-room. Decide what is to be done, then set about doing it. If you do not get over the whole lesson the first day, there is nothing lost—always assuming you have grasped the ideas of the part on which the time was spent. A little gained today, a little more tomorrow, although it seems so very small at the time, will, as the years go by, produce mighty results. Make yourself feel that in each practice-hour you have added something worth keeping. To dawdle over one's work, thinking some day to do wonderful things, is the surest way of never doing anything. We cannot do wonderful things in the "some day"; it takes all of the *todays* and an honest use of each study-hour in every one of the *todays*.

TAKE INFINITE PAINS

Courtesy of *The Etude*.

In the end it pays. If you would do anything a little better than the average student, be careful, oh! so very, very careful, of every tiny point. Anyone can play ordinarily well; it is the taking pains with even the smallest detail that will put you above your fellow-students. Never count the hours lost that have been spent over a tangled thread the other ninety-nine students let slip through their fingers without even trying to unravel. You gain so much in solid knowledge, besides conquering self. What if the majority of persons do not recognize the difference? You yourself feel it. And the musical world—it is then, when you are thrown among those musically educated, that you are thankful for the deeper insight gained by those extra days and weeks given to the *one* Beethoven sonata or the *one* Chopin nocturne, while the others in your class had three. You “builted better than you knew.” Hereafter it will not be so difficult to keep to your own way! Let the others boast of the number of books they have gone through, but keep to your own thorough, painstaking method.

Going through a certain number of studies never made a musician nor even a good player. Fluent fingers? Yes, but that is the least of all, for anyone can have nimble fingers if he will but move them up and down an unlimited number of times.

Today I heard a girl practicing a Mozart sonata; a week ago I heard her practice this same sonata. She is making all the mistakes today she made a week ago, and all for want of a little pains. She plays an F-sharp, then immediately slips her fingers to F because her ears tell her it is *not* F-sharp. Every time she comes to that F she plays F-sharp first. Through the whole sonata she is careless, knowing mistakes after they are made, yet never stopping long enough to fix the corrected way in her mind.

What is gained by rushing pell-mell through the lesson a dozen times a day? Why not take enough trouble with difficult places to be able to go over them smoothly and unhesitatingly? The fingers are creatures of habit; the mind remembers what is constantly impressed on it. If one persistently plays inaccurately, fingers and mind soon grow to believe it is the right way. In after-years, if you would play that same sonata correctly, you will have to do double work in order to obliterate those first impressions and untrain the fingers.

Yesterday a young woman told me of the extra hours she had put in that she might play a Heller study as she had been told it should be played. "And it looks like such a simple little thing," she said. So it did, yet she had been willing to believe it meant much. Listening hour after hour until the melody-notes sang out beautifully clear, yet, oh, so softly; then working tirelessly on the accompanying part, for hers is naturally a heavy hand, she is now able to keep the melody *piano cantabile* without being obscured in the least by the accompaniment. She was inclined to grumble at the amount of time spent on one page, but when she found it was not simply that one page for which she was working, but for some of the most beautiful effects in piano-music, she felt repaid.

No time spent in taking pains is ever wasted. It never can be, for when we take time carefully to work out what is most difficult for us, it is our very own forever and ever. For years we may not realize the benefits derived from it, yet always within ourselves it has been a power for good, helping us to a better understanding of many deep and beautiful thoughts that otherwise would have been hidden from us.

POSSIBILITIES WITHIN ONESELF

Courtesy of *The Musician*.

"The powers given to us by Nature are little more than a power to become, and this becoming is always conditional on some sort of exercise—what sort we have to discover for ourselves."

When the student-days are over we miss having some one to plan for us; some one who will explain away all doubts; some one who will assume all responsibilities. Instead we find others depending on us, and a little quiver of anxiety runs through us. We are not ready! There is so much still unlearned! Truly we are only at the commencement of our development, and future success depends entirely on the possibilities within ourselves and the power to use these possibilities for our advancement. We must in very truth *know ourselves*—find out what we are capable of accomplishing, and the surest means of effecting satisfactory results. Ideas, if developed, increase; when pushed aside, they come to us less and less frequently. Not that we should depend wholly on ourselves for ideas; minds greater than ours have given days, perhaps years, to reflection on the very subjects of which we crave a knowledge. Yet within each person created there is a something distinctly his own—a something possessed by no one else. It is this that should be so carefully guarded and developed, guided always by the superior wisdom and experience of the more learned.

If we have been students in the truest sense of the word, the student habits will not desert us even though we have put on the cloak of the teacher. On the contrary, a wide-awake mind presents so many subjects of interest that we must use well our powers of discernment in mapping out a course of study to include only such subjects as, after careful thought and deliberation, prove themselves well worth the time neces-

sary for a thorough investigation. Moreover, when an investigation on a certain subject is under way it must be continued until the desired end is reached.

The piano teacher should do enough practice to keep the old pieces well in hand; and there must be advance work. It is foolish to argue that one is afraid to attempt the masters' works without a teacher. When the preparatory work has been well done and there has been the guidance of a thorough musician for several years in studying the creations of these same masters, there should be enough self-reliance and determination and common sense to study anything. But let that studying be honestly done; dig deep that the truest meaning may be unearthed. Ruskin entreated us never to read over a word whose meaning we do not fully understand. Apply the same principle to every note, to every combination of notes; the reward is in proportion to the amount of labor expended.

Besides the experience of previous study there are many helpful books—analyses of Beethoven Sonatas, of Bach Preludes and Fugues; a number of books on the interpretation of Chopin music; and so on endlessly. There is probably nothing we should want to study on which some worthy intellect has not thrown light. As perplexities arise, take note of them; then when an artist comes to your own or a nearby city, hear him, for in listening to his playing countless questions will be answered. It may seem as though these infrequent trips would be an aggravation; truly they are not, but are made doubly precious by the gaps between. And only think how it makes us listen! After going home the whole program is lived over again and again until there is no possibility of ever forgetting how any tiny part was played; for see, there is no other coming after to crowd out the memory of this one, and on it must we live for months to come.

Young teachers, who in their anxiety to play better and always yet better, practice to the exclusion of other studies, stunt their musical growth and dwarf their musical natures,

thereby withholding from their playing that depth, which, after all, counts for more in the world of music than the finest display of technic. In addition to the subjects bearing directly on music some foreign subject, something to which the mind turns naturally—a language, a science, the reading of essays or travels or poetry—should have a place in each day's study-time. It rests as well as broadens. As to the other studying, in the first year of standing alone it is well to take up such as have been of special interest, doing some reviewing in order to refresh and stimulate the mind. As this reviewing continues there will be suggested many lines for individual research; they in turn will lead to others, and the investigation of each successive one makes clearer those that have gone before, until at last they all merge into one beautiful whole.

The first teaching brings up many questions which we were supposed to know all about, but now we find our ideas are vague, our knowledge is too theoretical to help in teaching. It rests with every one to give deep thought to each puzzling query, as it arises, to look at it not only from their own standpoint, but from innumerable ones, as with minds in various stages of development, that it may be presented to anyone of these in such manner that it can be grasped. Each pupil brings a new train of thought. In the pupil there are unfathomed depths; in the teacher there are unfathomed depths. Go deep into each. It makes better pupils and it makes better teachers. Do not fear to reach the end, for there is no end. We never exhaust the possibilities implanted in us by Nature. Aside from puzzling questions there will be a multitude of unexpected, unheard-of, unforeseen experiences which are apt to cause many uncomfortable moments, yet when looked squarely in the face, when reasoned about, when the problems around which the distressing elements revolve have been separated and solved, they lead to a wider knowledge of human nature, to a better understanding of the workings of the child-mind, and to many new ways of presenting uninteresting subjects.

Years ago a young teacher sat in her music-room determined to think it all out. She had taught for two years under a former teacher and was supposed to be well equipped, but she felt that much was lacking. For one year she had been living in a little town, and had simply drifted, reading indiscriminately, catching scraps of information on the way; and the result was not satisfactory. She realized that unless she systematized her work years might be spent without any real gain. Her class was large, and study-time consequently limited, yet she managed to so divide each day that two studies besides piano practice were possible. She read music journals, getting new ideas for the next year's work, for each year she planned her work and then *made herself stick to it*.

Looking through the old harmony book brought to mind the day she had gone for her lesson and had found everything in the studio,—pianos, chairs, floor,—covered with volumes of music: Beethoven, Mozart and Haydn symphonies, Wagner operas, and Bach fugues, as well as more modern works. What was her teacher doing? A composer already becoming known through his own songs and piano compositions, he was investigating the chord progressions and modulations of greater geniuses.—“See,” he began to explain eagerly, “how Beethoven works this out, and what Wagner has done with this chord, and look at the astonishing things Debussy had done in *Pelléas and Mélisande*!” And so on through an intensely interesting hour. As this hour was re-lived in her memory, a desire was born to investigate and compare symphonies of different composers. Several friends were found who were glad to play them with her. Beethoven, Schubert, Haydn and Mozart all repaid in pleasure and inspiration the many hours spent with them.

Then came a great curiosity about the lives of those who had found time to develop so many beautiful ideas. The result was a music club, as many more friends had now become interested.

Later came the thought that it would be helpful to know what was happening in the country where a composer lived at the time he was writing a particular composition. This led to a study of the people of different nations and to the making of notebooks on the countries from which the most interesting music has come. Poland, Hungary, Russia, and the Scandinavian countries with their wealth of folk-lore proved extraordinarily fascinating.

The possibilities are endless. The investigation of one idea leads naturally into another. The main thing is to let the ideas take root and grow. The following up gets to be not only interesting, but also exciting, for each new idea is accompanied with the possibility of a beautiful adventure.

REASONS FOR HOLDING CLASS MEETINGS

Courtesy of *The Etude*.

It makes better students; it makes better players. When I first called my younger pupils together in class it was because I realized the need of something to put more life and earnestness into their work. This was before music journals had given so many helps for classwork. My ideas as to what I was going to do were rather vague, but I felt that more could be accomplished by having the class together.

Added enthusiasm, greater regularity at lessons, the regarding of music in the light of a real study were soon apparent, and the class meeting has never been abandoned. I studied the capacity and needs of the pupils, planning work accordingly. This I still do, reading everything available on the subject to make the work more interesting, and many ideas come to the teacher through working with the class. The advantages are many. Through the teacher's playing and explaining children are trained to love and to understand the best in music.

The child's own playing before the class proves to her how thoroughly anything must be learned to make it enjoyable. The self-control gained by playing before others means a great deal, especially to the timid child. I give the class meeting part of the credit for faithful and regular practice in my class; the children are all anxious to play well before their classmates and to learn new things to play; in consequence most of them practice with the object of accomplishing something.

The amount of work along the line of composers, chord building, rhythms, etc., could not possibly be squeezed into the lesson hour. From accounts carried home of classwork, parents, older brothers and sisters grow interested in composers and are anxious to hear their compositions; furthermore, when the opportunity comes they are listened to more intelligently because of knowledge gained in this way either of the work itself or of the man who wrote it.

When a sister of one of my pupils wrote not long ago saying that on taking up the study of music in another town she realized she had made a mistake in choosing a teacher, because the teacher began giving her rag-time, adding that she knew from having been to class meetings with her sister that rag-time was not good for her, then I felt that the work was well worth while.

When a pupil comes from a teacher where there has been no classwork the contrast proves conclusively that the time is well spent. If those teachers who have never had a class meeting, or who have given them up through lack of interest, will but study their pupils and once find a way to reach them there will probably never be a cessation of interest. That is, if the teacher is enthusiastic and resourceful.

Does some teacher say it takes so much thought, so much hard work and nerve-force? So it does, but if the advancement of the class is the teacher's first consideration she will be fully repaid. Busy as I am and greatly as I long for more time for my own studying, I would not, if I could, take back

the hours spent in preparing classwork if all the good these class meetings have done for each individual pupil were to be forfeited in consequence. Every Saturday as I look in the bright expectant faces in my children's class I am re-rewarded.

Nor is the time entirely lost as far as the teacher is concerned. Surely one broadens and develops through planning and carrying out work that holds and interests practically the same children year after year.

THE TEACHER'S PREPARATION OF LESSON MATERIAL

Courtesy of *The Etude*.

The second pupil to whom a piece is taught grasps it more quickly than the first, because the teacher knows where to look for breakers, and finds a number of places in which trouble may be prevented, if attention is called to the danger. In like manner the pupil learns more quickly and better that which the teacher knows thoroughly.

The teacher's mind acting on the pupil's produces many surprising results. In the case of an advanced pupil who is prejudiced against, or has an aversion for a certain composer, it is possible for the teacher, by living very near to that composer for days before that pupil's lesson, to show such an amount of love and reverence and enthusiasm for that particular composer that even the most unyielding mind can be influenced. Even the simplest pieces for children should be gone over enough for one to be perfectly sure of how they are to be taught; for there must never be a moment's hesitation on the teacher's part as to what kinds of touch are to be employed, how much is to be taken for a lesson, whether it is to be memorized immediately, not at all, or at some future time. As all pupils cannot be reached in the same way, nor

given the same amount, it is always advisable when going over a new piece to keep in mind the pupil for whom it is intended.

Each teacher should have his own lists of teaching pieces, gleaned from every source under the sun. Every teacher is not equally successful with the same material; for everyone does not look at it from the same standpoint, nor does the same music appeal to all with equal force. A young clergyman once wrote to an experienced and successful minister for the texts that had given him his best thoughts and from which his most powerful sermons had been preached. They came. In relating the incident the young clergyman added: "And not one of them appealed to me, not one of them called forth an idea; so I decided to pick out my own texts." For the same reason one had best select one's own teaching material. This means constant alertness, a continual learning of new pieces, sifting, adding new and putting aside for future use all that are good, but that have been taught until they no longer create enthusiasm.

What teacher has not spent hours trying to think of exactly the pieces wanted as a means to an end—pieces that will be of the right degree of difficulty, that will contain the technical work wanted, which are desirable as to content, and which will interest the pupil? In my second year of teaching I began a notebook which has been a wonderful help as well as a time-saver.

Besides graded studies and pieces for piano, it contains lists under the following heads: piano duet; duo for two pianos; trio for piano; duo, two pianos, four hands; duo, two pianos, eight hands; collections for pianos; left-hand work—both studies and pieces; brilliant piano solos; good recital pieces; trill studies and pieces for running passages; for arpeggio-work; pedal-work; octave-work; easy teaching pieces with artistic effect. Besides there are pages and pages of miscellaneous piano solos of all grades accompanied by such remarks as these: chord and melody; sentiment, melody in right hand, few

octaves; good for finger-work and short runs; splendid for light staccato, bright and attractive; rhythmic and original; good as a velocity study. These note-books help immensely, for our minds do not always recall a piece and its special merits at critical moments.

NAME OF PUPIL.

FINGER EXERCISES.	SCALES AND CHORDS.	DIM. SEVENTH OR TRIAD ARPEGGIO.	OCTAVES.	PEDAL.
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A nerve-saving device is the class-book. Rule as indicated, a page to each pupil, using a book which is fastened at the top.

Work is not given under all of these heads at one lesson, but confusion as to what has been given last is avoided by checking off everything that is to be no longer practiced. Anything free of a check-mark is still the lesson, no matter how long it has been practiced. Three or four divisions are sometimes sufficient, as when octave studies are taken up or before octaves are begun. This book was the outcome of carelessness and laziness in two pupils, one of whom disliked taking anything over a second time, the other never wanting to learn a new finger-exercise or scale, seeming perfectly willing to go on practicing one already learned through the whole year; she was always sure there had been no change. Writing the new work down had no effect, for the paper was lost, and to write on the study or piece did not appear advisable, as in time the pencil-marks made a very untidy-looking page. There is no evading the classbook; everything given orally goes into it.

Metronome-marks are kept, simplifying matters when a study or piece is to be worked up to a given time. It prevents telling a pupil to play an arpeggio study at 120 when no arpeggio has been worked higher than 100. Surely a teacher should not be expected to carry in an already overburdened mind just which scale and what form of that scale, together with the metronome mark, each pupil has been given.

The class-book shows what exercises have been used to overcome certain defects; in mapping out future work it is a guide. It is a sure means of increasing velocity; for, when pupils know their marks are being kept, they make extra efforts to have the slide pushed one notch higher.

When a pupil resumes lessons after having discontinued for a month or even for a year, there is no wondering at what point the work was left. Although there will probably have to be reviewing, it is a satisfaction and a great help to know exactly what has been done.

The other side of the leaf is not ruled, and is used for jotting down anything and everything that comes up during the lesson which will be of use in preparing future lessons: peculiarities of hand, a like or dislike for certain styles of music, bad habits to be overcome, or strong points in the pupil's favor. In the case of a new pupil, it is wise to look earnestly for good points, as we always seem to find plenty we don't like; then, as exercises, studies, or pieces are given to overcome the faults, a piece in which predominates the kind of work that has been well done can be given to keep up courage.

Opening my book at random, the following is found written after the first lesson of a fourteen-year-old girl: "No finger-action; punches keys; hard tones; tones overlap; rigid muscles; doesn't know value of notes; careless fingering; pays no attention to slurs; careful to play right notes." Poor girl. Her one idea was to get some finger on the right key. She moaned because she couldn't play even one piece, although she had third-grade studies, and wouldn't I teach her to play a piece, just one? My theory of choosing something to bring out the good points fell flat here, as the closest scrutiny failed to bring to light any such points. The next best plan was to get a piece easy to read, that her attention could be given to other details. The short runs in Waddington's "Little Fairy" were used for finger-work and to break her of holding keys in running passages. The middle part helped to improve the quality of her

tones and to overcome the punching. Finding how much easier, prettier, and more *fairy-like* the whole piece was, when played with relaxed muscles helped as much as did the special exercises given to correct this most dreadful of bad habits.

Does some one say: "Oh, I keep track of all those things without note- or class-book." Perhaps you do. I tried it, but fell woefully short many times, and have found since that the note-book is a much better place than the head for keeping all these little items and worries.

LOOK BEYOND THE NOTES

Courtesy of *The Musician*.

How shall I make pupils see something besides the notes in their pieces? How can I make them understand that the mere transferring of notes from the printed page to the piano is not real music? These problems present themselves to every teacher. Much has been accomplished in the struggle for the right notes, correct fingering and proper accent, but beyond the notes lies something else, something greater, something far more interesting. To work out this something in the noblest way possible, according to our light, is the true end. Said a man one day after a public entertainment, "Will you give my daughter a few lessons? She has had lessons for two years from Prof. Smith, and she *knows it all*, but there is something in your playing she doesn't have, and I would like her to take a few lessons so as to get that little something." Can this "little something" be given in a few lessons, or does it mean years of communion with the greatest masters supplemented by an absorbing love for music?

First, we must know the composers in their own countries, their own homes; we must know of the times in which they lived, the conditions under which they wrote, if possible the circumstances influencing that particular composition. Their

friends must be our friends, their thoughts our thoughts. We say on hearing a friend quoted, "O, I know she didn't say it that way; she may have used the exact words in the same order, but *the way* in which she said it made it mean something quite different." How can we feel so sure of this? Because we know this friend's character, disposition and tendencies, and are quite certain our conclusion is correct. In like manner can we not play notes in such a way as to give an entirely different meaning from the one intended? How much safer we ought to feel at the piano if we have made ourselves acquainted with the one whose thoughts we are trying to reproduce. For can we not convey different ideas through variety of tone-color in playing as well as through different tones of the voice in talking? Then, too, just as words have various meanings, depending on other words joined to them, so notes may represent different ideas, according to the manner in which they are used with other notes.

Let your interpretation be in accordance with the idea suggested by the one who wrote the music. Not long ago a little girl learned the notes of Wandelt's "Venetian Boat Song" so well she thought to astonish her teacher. She did. The way she raced through that dear little piece took away every suggestion of a boat song. And what did she have? Clearly it could not be a jig, although she seemed determined to make it one. She had thrown away its chief charm and given nothing to replace it. Be watchful or your playing may be a caricature. If you would play a gay waltz, throw care to the winds; be cheerful, and play as though there was nothing but gaiety in all the world. If you play a nocturne, fill the air with the peacefulness of a quiet summer evening. Quiet yourself down. Make the piano carry your message of tranquility to others. A Venetian Gondola Song will teem with new beauties if you follow Mr. Hopkinson Smith around Venice for a day; look at the pictures he has given us in the illustrated edition of "Well Worn Roads"; read the description of his favorite gondolier. When evening

comes in Venice, watch the moon as it creeps up, filling the water with countless shadows; listen to the gondolier's song, to the couple in the next boat singing a duet; *feel* the rocking of the boat. Now steal to the piano and let your fingers find the opening notes of a Mendelssohn Gondola Song, or the Liszt Gondoliera. You did not know it meant so much? Of course not, but music means everything if you will only believe in it. If you would play MacDowell's "Woodland Sketches," you must love nature as Mr. MacDowell did.

Sometimes we weave a story around the notes. Not that we expect another person to follow the story unless given a hint, but we feel sure our playing will not be meaningless to others as long as it means something to us. Those people who hear thunder in every heavy passage should remember that all music is not descriptive—it does not all say, this is a storm, this is the rolling of waves, or this is the whirl of a spinning wheel. It may be indicative of a certain state of mind, such as restlessness, anxiety, agitation, fear, anguish, calmness, solemnity, sorrow, mournfulness, longing, homesickness. Again, it suggests courage, bravery, determination, heroism, nobleness, triumph, solitude. Let us divine the composer's intention and abide by it.

If you lack sympathy, cultivate it, for it is a necessity. Read pathetic tales until you find one to move you. Try *Evangeline*; read it, not once, but many times. Go with *Evangeline* on her sorrowful quest. Stay with her until your heart beats quicker when she is hopeful, or sinks when she despairs. Without sympathy you will not reach others, for you cannot make another feel what you yourself do not experience. Have it you must, whether yours by Divine gift or acquired through people or literature. Composers have put their very selves into their music. Those who felt most, who suffered most, have written the music dearest to us. It appeals to us more; although we cannot tell why, we know it is so. Do we not love Schubert's music twice as much as we love Mendelssohn's? Why? Not because it shows more scholarliness, but because it touches the tenderest

chords of our hearts. We recognize this inner meaning, this undefinable something that holds us. In playing such music we must experience, at least in a certain degree, what the composer lived through to give birth to the beautiful thoughts. Then do you think all that comes hard for you is doing no good? All the tears, all the struggles, all the discouragements, are they not helps rather, if we but turn them into the right channel?

If you dislike what you play, wishing only to be through, be sure those who listen will wish so, too. When you are glad to play, playing straight from the heart, then are people glad to listen. If you say you love a piece and play it in an unlovely way, how can we believe you? Surely you should be able to reproduce in tone what you feel. When you truly love your music, playing it as you feel the composer intended it should be played, then have you done the greatest thing of all.

ACCENTS

Courtesy of *The Musician*.

The following means for developing a sense of rhythm and for making the accents *felt*, have proved beneficial in my own teaching. Unless the accent is felt, the true "swing" is absent, hence I aim first to give the *idea* of accents instead of insisting on great stress. A pupil may play the first count louder than the second and third, yet so forced and unnatural that one is tempted to agree with Verdi that accent cannot be taught but must be born into one. Experience proves, however, that much can be done, except in extreme cases. Many children unconsciously accent the third beat in waltz time, some play all with equal force, a few accent one. Instead of telling them to play one louder, I tell them to make second and third beats softer; this prevents the punching which results from trying to play louder than their strength warrants. Duets in which pupil plays

melody while teacher plays accompaniment help wonderfully, as the pupil naturally follows the teacher's accents, especially if attention is called to it, and pupil is told to listen. Later, have pupil play a chord accompaniment.

This has been found effective for older, as well as young pupils, who are inclined to give a blow, producing a sound akin to the report of a pistol, when only the usual accent is required. Place your hand on pupil's arm between shoulder and elbow; press as many times as there are counts in the measure you are illustrating, pressing firmer for accents. Explain that an accent does not mean a great deal of fuss, simply a little more firmness. Illustrate again by giving a quick, decided grip for accent, showing that such treatment could not produce desired effect and certainly not a good tone.

Using only one tone and one note to a beat, play in all kinds of measure until pupil can tell any of them; then have pupil play them for you. Later put two notes on a beat, still using only one tone; still later play melody, and finally melody with accompaniment. As this takes a great deal of time, I do it in class meeting that all may be benefited, giving those who are especially deficient extra drill during the lesson period. Frequently when a pupil is about to play in class, the rest are told to listen and see how many can tell in what time the piece is written. Sometimes I give a slip with a time signature on it to each pupil; they go to the piano in turn, each playing—in the kind of time indicated on her slip—a piece if she knows one, single tones when she does not, care always being taken to keep accent where it belongs. The rest of the class are to guess the different times.

REPERTORY BUILDING FOR CHILDREN

Courtesy of *The Etude*.

WHAT SHOULD BE MEMORIZED.

A reasonable amount memorized in such a way that it is kept is far better than a pretense at memorizing everything and coming out at the end of the teaching season with nothing fixed securely in the mind. With the possible exception of studies wherein are involved technical difficulties that are much more quickly mastered when the eyes are not fixed on the printed page, and which have done their duty when once they have been mastered, I aim to have what has been memorized from September to June fresh in the mind at the last lesson in June. To keep children interested in pieces for this length of time use discretion in selecting material for memorizing; study the child's disposition, likes, and dislikes. It is well to keep in mind who are friends, and not have them playing the same pieces. Variety, too, is an important factor. The repertory should be made up of studies, sonatinas, and pieces varied enough to hold the attention and containing all points that have been brought out in the child's music study. Following this are repertories in the three easiest grades, played by children from 6 to 12 years of age.

THE VERY EASIEST IN GRADE I.

Several little studies from Gaynor's *Miniature Melodies*, or any similar book that may be chosen; L. E. Orth, "A Wee Story," and Behr, "In May," to be played very softly, listening for beautiful tones and accenting slightly; Margstein, "Play-time," for legato practice; R. Evarts, "Picking Daisies," for melody, crescendo, and diminuendo; C. V. Cloy, "Song of the Mill Wheel," in rhythm; C. V. Cloy, "Starry Night," with melody in right hand and accompaniment in left hand, playing two notes against one of right hand.

FOR MORE ADVANCED GRADE I.

Several attractive numbers from the Goodrich "Synthetic Series" or Mrs. Virgil's "Melodious Studies." Cloy, "Light-hearted," for staccato; Ellmenreich, "Spinning Song," for rhythm, melody, and marks of expression; Evarts, "Merry Christmas Waltz," for scalelike work; Orth, "Curly Locks," for melody and easy lifting and dropping of hand; Krogmann, "Little Patriots' March," Englemann, "Little Bo-Peep Mazurka," and "Four-Leaf Clover Polka," dance rhythm.

GRADE II.

Duvernoy, Op. 176, two studies in short runs; one for left hand, and one for right; Lichner or Reinecke, "Sonatina"; Oesten, "Dollie's Dream," for imagination; Veon, "Spinning Girl," for decided rhythm and sprightliness; Gaenschals, "Playing Dragon Flies," for ease in lifting hand at staccato note when last one of group of slurred notes; Wandelt, "Venetian Boat Song," to acquire rocking motion, splendid also for study in melody and style; Spindler, "Butterfly," No. 2, for drill in arpeggio work and little chords, also lightness and ease; Mozart, "Don Juan Minuet," Margstein, "Playing Tag," short and bright.

GRADE III.

Duvernoy, Op. 120, Bk. I, first study in scale work and one of the arpeggio studies; Bach, Little Prelude in F Major; Clementi or Kuhlau, Sonatina; Goerdeler, "Babbling Waters"; Schumann, "Traumerei"; Schmoll, "Cymbals and Castanets"; Heins, "Musical Clock"; Weber-Pacher, "Mermaid's Song," from "Oberon"; Durand, "First Waltz."

The work in Grade III was done by a strong, painstaking, talented girl of 12; for a younger girl with smaller hands or for one at the beginning of the third grade, something easier from both technical and interpretative standpoints would be better.

The points mentioned in selections of first and second grades are naturally not the only ones to be brought out, but they are to be especially emphasized.

HOW TO MEMORIZE.

First, fix key, time signature, and rhythm in the mind; then have the scale and triads played. Mark off phrases, having one phrase memorized at a time and always very slowly. When the second phrase has been learned it should be joined to the first and practiced until there is no hesitancy between; the third should be learned separately and joined to the first and second; and so on. Take first the hand that has accompaniment; have pupil name chord on which each measure is built; unrelated tones must be explained; they do not confuse a bright child when triads are thoroughly understood. The construction of the dominant seventh or chords other than triads can be explained as they appear, and even if not thoroughly comprehended it aids in retention. A sturdy little girl of five summers and six winters recently told me on what chord each measure in Mrs. L. E. Orth's "Wee Story" was built.

The melody should be played until the tune is known well enough to be hummed before hands are put together. When a sequence appears, explain and have it played without referring to notes. All scale or arpeggio passages should be analyzed. I have known children to fumble through a run which they would play with perfect ease when attention was called to scale or chord from which it had been constructed.

It is not to be expected that a child will analyze and memorize with the understanding of one who has studied harmony; but I *know* that memorizing done in this way is far safer than the thoughtless, careless way of going over and over until one hopes that the fingers will find the keys, yet never certain whether one knows the piece or not. At my last "Children's Recital" there were very few slips, nothing approaching a

breakdown, and only one noticeable hesitation—a timid child who had been studying only six months; she stopped short, and although I was near enough to have set her right, I had sufficient faith in the way she had done her memorizing to depend on her finding the way out. And she did.

HOW TO KEEP WHAT HAS BEEN MEMORIZED.

To memorize comprehendingly is the first strong point; the second is to have interesting material; the third, to devise ways of having frequent reviews without making them tiresome. After a piece has been fixed securely in the mind the teacher need not hear it every lesson; better not. But each lesson have some one thing reviewed carefully. This reviewing should be systematic; by keeping lists in the class-book the teacher will always know what should be reviewed next. If one week of review does not bring the piece up as well or a little better than when first learned, give two or three weeks to it. As in the learning, the reviewing should be slow enough to be conscious of every note, every combination of notes, each touch, and all marks of expression.

When there is enough material for a program there are many delightful things to be done. Last year in our class meetings each child gave an individual recital; some who did especially well were asked to play before the advanced class. There were programs written by the pupil giving the recital, and these were kept as souvenirs. In case there are several pupils in the same neighborhood they often “play class meeting” and derive a great deal of benefit from it. One little girl takes advantage of a birthday in the family to invite grandparents, uncles, and aunts to come and listen to a program played in honor of the one whose birthday it is. Another, on her own birthday, invited a dozen of her playmates and played the program she had given before the class. She fashioned very pretty programs for the occasion. To the thought-

ful teacher, doubtless other ways will suggest themselves of keeping up the old repertory while the new one is being learned.

The next year the most advanced pieces or those that have been the best liked are put with the new repertory, or are at least kept up until new ones are learned. In this way there is never a time when the child feels there is nothing really ready to play.

A CHRISTMAS MUSICALE

Courtesy of *The Etude*.

The class-meeting that comes nearest to Christmas-day has come to be known in my Children's Class as the *Candy-treat*, because on that day the regular class-work is done away with and we play all sorts of games to candy accompaniment. The playing of these games is really an examination, for it shows me who have been most attentive and have remembered most. It gives me ideas, too, of what interests children, and often suggests ways of presenting facts so they will be remembered more readily. Two of these games I have described elsewhere. In another each child chooses a composer, then some one begins and states facts about the one she has in mind, in this way: He was born in Poland; his father was French; he wrote for no instrument except piano; when he left Poland he was given a cup of Polish earth, which he kept all his life. Members of the class are to guess who the composer is. I notice they try to make their first statements a little hard, or something that might apply to more than one composer, so no one will guess immediately. I change to another game as soon as anyone shows signs of losing interest in the one we are playing.

Last year there was a program, everything played having something to do with Christmas. The following numbers were given:

Christmas Pastorale.....	<i>H. C. Macdougall</i>
Christmas Eve.....	<i>F. L. Eyer</i>
Santa Claus Is Coming.....	<i>P. Hiller</i>
Coming of Santa.....	<i>F. L. Eyer</i>
Arrival of Santa Claus.....	<i>Englemann</i>
Christmas Morning.....	<i>F. L. Eyer</i>
Christmas Tree.....	<i>Gade</i>
Christmas Song.....	<i>Gade</i>
Merry Christmas March.....	<i>Geibel</i>
Christmas Bells.....	<i>Goerdeler</i>
Christmastide.....	<i>Rathbun</i>
Yuletide Bells (four hands).....	<i>Englemann</i>

THE SURPRISE RECITAL

Courtesy of *The Etude*.

[This article shows one of the very many delightful possibilities of class-assemblies, which are, of course, a feature of the club-idea.—EDITOR.]

The youngest members in the class had a secret—and what child isn't fond of a secret? One felt sure about this secret from the smiling faces and mysterious whisperings. Besides the one great secret there were eight tiny ones—one locked in each little breast. For several weeks these wee tots showed an unusual interest in their lessons, and all looked wise when the teacher announced in class one day that on the next Saturday the younger half of the class would give a *Surprise Recital* to the older half. There was much speculation, yet no one guessed the nature of the surprise.

When the much-talked-about day at last arrived, it developed that everything to be played had something to do with "Mother Goose." No one had told the name of her piece (and this was the little secret), for they were to guess the rhythm from the

melody. The following by Mrs. Orth were then played: Pussy Cat, Pussy Cat; Little Jack Horner; Twinkle, Twinkle, Little Star; My Son John; Sing a Song o' Sixpence; The Queen of Hearts. These are all wonderfully tuneful and attractive, and were thoroughly enjoyed by those who played as well as by those who listened.

Of course there was some wild guessing, yet three (Pussy Cat, Little Jack Horner, and Sing a Song o' Sixpence) were rightly named. After this part of the program was finished some of Englemann's Mother Goose Dances were played. These consist of a Waltz, Polka, Galop, March, Mazurka, and Schottische, each named from some character in the Mother Goose Rhymes. Although they have a great deal of "go" in them, they did not catch the children's fancies as the melodies had. If some one else should plan a similar recital, it might be well to reverse the arrangement and give the greatest pleasure last.

A FAIRY PROGRAM

Courtesy of *The Etude*.

Ten of the little people in my children's class presented a "Fairy Program," which gave much pleasure to the rest of the class, their parents and friends. It also helped those taking part to form new ideas in interpretation. To make the girls look as fairlylike as possible they were asked to wear white dresses.

These pieces were played: "Fairies," Ridley Prentice; "Wood Nymphs," "Twilight Dance of the Fairies," and "Bells are Ringing in Fairy Dell," by Bertha Metzler; "Fairy Hunting Song," C. W. Krogmann; "Dance of the Sylphs," Heins; "Elfin Dance," Heins; "Gnome Chimes," Lange; "Sleeping Beauty," Goerdeler; "Cinderella," Bendel.

On the first eight numbers a talk something like this was given: 1. The first piece—"Fairies"—portrays the daintiness and graceful motions of the fairy. 2. We are now going into the enchanted forest to watch the "Wood Nymphs," the dainty fairies of the forest. Imagine a boundless tract covered with wonderful trees, the leaves keeping up a gentle rustle; in and out among the trees flit countless nymphs in purest white, peeping from behind the leaves, playing with each other or chasing the many-colored butterflies. 3. It is now twilight; there is an open space in the forest; this is covered with soft, velvety grass, and here, just as the day is done, the fairies congregate for their "Twilight Dance." Watch the graceful swaying of the fairy forms to the rhythm of the music. When the moonlight begins to filter through the trees they scamper off to their leafy homes. 4. We are going still further into the forest until we come to a beautiful ravine covered with wonderful flowers, all of the most delicate shades. This ravine is known as "Fairy Dell." The fairies who live here are so fond of bells that each one is the possessor of a tiny silver one, which tinkles sweetly wherever she goes. When they meet, the bells are rung in greeting, and bells are always ringing in Fairy Dell. 5. One day the little fairy men decided to make use of their forest by having a hunting party, so all the fairy horses were saddled and bridled, the fairy dogs called, and away they went. You can hear the bugle plainly and the galloping horses as they hurry by,—louder when they are near, and fainter in the distance. Listen to the music and see what a jolly time they are having.

The "Dance of the Sylphs" is a gay, light-hearted dance as though these were the merriest of fairies, at peace with each other and the world.

The "Elfin Dance" is capricious, because the elf is the fairy who is always trying to play tricks.

The Gnome is the fairy who is supposed to inhabit the center of the earth; the chimes in this piece have a far-away, mysterious sound.

Everyone knows the story of the "Sleeping Beauty." This polka is the one which the Prince dances with the Sleeping Beauty.

In "Cinderella" the whole story is told so beautifully in tone that we had it acted out in pantomime. It begins with the sisters reading the invitation to the ball, and little Cinderella in her rags trying to see what it is. The sisters frown, the music scolds, Cinderella moans (always through the piano). Finally the sisters go off to array themselves for the ball. Cinderella sits down on the floor, leaning her elbow on a stool, pensive and dejected. The sisters come through the room in their ball dresses, giving Cinderella a parting scolding. Cinderella bemoans her fate, but finally falls asleep. Then the fairies come, and after a few waves of their wands Cinderella awakens, and on jumping to her feet finds herself in a pretty white dress. (This was accomplished by having a large apron over the dress; the apron was fastened only at the top; this she managed to unbutton while going to sleep and threw it aside quickly on jumping up.) Cinderella now goes off to the ball. (The curtains were drawn long enough to get apron and stool out of sight. When they were again thrown aside the ball was in progress.) Cinderella soon appears, to be spied immediately by the Prince, who does not leave her for even a moment. Although the twelve strokes of midnight sound very distinctly, they are disregarded; but soon afterward Cinderella disappears, leaving a slipper behind. (The curtains were again dropped.) The next scene finds Cinderella once more in rags, moaning over the sudden ending of her good times. Then she falls asleep to dream she is dancing joyously with the Prince. When the sisters come home Cinderella awakens, and almost immediately is heard in the distance the measured tread of the Prince's retinue. As they approach, the sisters stand expectant. Then they cram and tug, yet the slipper will not go on. As Cinderella slips it on, the apron again falls aside. The Prince drops on one knee while the

music plays beseechingly and tenderly. When the music melts into the "Wedding March" the Prince and Cinderella lead the procession, the others fall in line, and all march several times around the room.

The playing was done by an older sister of the child who acted the part of Cinderella, so she had ample time and opportunity to become familiar with all parts.

The idea of acting this out originated *not* in the desire to please the audience, but to prove how completely music can express different feelings and emotions.

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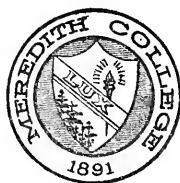
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JOHN CHARLES McNEILL*

By

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JOHN CHARLES MCNEILL

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John Charles McNeill is the greatest poet North Carolina has yet produced, for he, better than any other, has imparted to his verse the "essence of local fine feeling" and has, at the same time, lifted it above the plane of the provincial toward the realm of the universal. Indeed, the larger success was achieved by means of the smaller, and his rank among the poets of the state is deservedly higher than that of John Henry Boner, who possessed broader advantages of training and experience, but lost the "curious fascination of locale"¹ that distinguishes McNeill's work.

Moreover, the purpose of his art was undivided, and his field, while rich, was small, for he sought to express life in terms of what he best knew and loved—the simple aspects of farm and home in North Carolina, and the quiet unpretending folk, the honest yeomanry of the state. This aim and scope of his work is clearly defined in his *Home Songs*:

"The little loves and sorrows are my song:
The leafy lanes and birthsteads of my sires,
Where memory broods by winter's evening fires
O'er oft-told joys, and ghosts of ancient wrong;
The little cares and carols that belong
To home-hearts, and old rustic lutes and lyres,
And spreading acres, where calm-eyed desires
Wake with the dawn, unfevered, fair, and strong.

"If words of mine might lull the brain to sleep,
And tell the meaning in a mother's eyes;
Might counsel love, and teach their eyes to weep
Who, o'er their dead, question unanswering skies,
More worth than legions in the dust of strife,
Time, looking back at last, should count my life."

¹ Graham, E. K.: The Poetry of John Charles McNeill.

Although the strength of McNeill's poetry must rest, largely, on its native flavor, on his power to recreate the simple, commonplace things of life as he knew them away down home, this strength is a limitation, in that it narrows the circle of his influence. For all North Carolina's enthusiastic praise of him, it must be admitted that there has not been any wide recognition of his poetry beyond the borders of the state of which he wrote, and of which his personality was an intimate possession.

Yet, McNeill cannot be called a local poet, for he has not dealt with provincial problems, and with emotions strange to the world outside North Carolina, nor has he spoken, entirely, in a provincial idiom. We cannot, even, term him Southern in mood, for he is one of the few minor poets of the South who has not blindly followed the inspiration of Poe, Lanier and Timrod, nor yielded to the "offended melancholy," characteristic of much southern verse. He is southern by birth, temperament and experience, but he is not, in the least, sectional in spirit. Joel Chandler Harris once said, in speaking of the ideal southern writer: "He must be southern and yet cosmopolitan; he must be intensely local in feeling, but utterly unprejudiced and unpartisan as to opinions, tradition and sentiment."¹ That McNeill shared this ideal is seen in the fact that, while he wrote for North Carolina and the South, he also wrote for the home and the human heart, wherever they may be found.

In his unwavering fidelity to the "hearthstone moods" which were his theme, we see the influence of his favorite poet, Burns, who, of one time and place, and singing in an unfamiliar dialect, yet voiced the experiences of man the world over. McNeill lacked the great genius and, hence, the universality of appeal that characterize Burns' song, but by those who knew him he was accorded greater praise than Burns' contemporaries gave to him, and their hopes for a wider recognition of his work were ended only by his untimely death.

It is a difficult task to write the story of genius, and even more delicate a matter to record that of a rare and gifted spirit like

¹ Mims, Edwin: Sidney Lanier.

McNeill who approached, very closely, to genius, and whose life was one of promise, rather than actual accomplishment. Mere dates and petty happenings cannot explain his development, nor can we measure the influences of heredity and environment. Yet, a knowledge of the bare facts of his life will, necessarily, lead to a better appreciation of his work.

In the first place, McNeill was almost entirely a product of North Carolina, a state that, with its sturdy homogeneous people, retains the best elements of conservatism that characterized the Old South, and yet welcomes the spirit of progress typical of the New South. Perhaps no section of the state has remained so free from the taint of foreign influences, and has encouraged so fine a culture as the old Scotch community of Spring Hill, where McNeill was born and reared.

It is an ideal spot for a poet, situated as it is in the eastern part of the state where life flows leisurely along, and the rude world of getting and spending seems very remote. There are, instead, low-spreading homesteads, surrounded by stretches of fields of corn and cotton, and orchards, abloom with color, or heavy with the harvest. In the background, sombre against the horizon, stand the woods of cypress, pine and gum, and throughout there winds the Lumbee River, dark and slow.

No less significant than the plenty, peace and leisure of the country itself was the life of the old community, in McNeill's boyhood. A part of the original Scotch settlement in North Carolina, its life centered around three typical Scotch institutions—the church, the schools, and the "The Temperance Lodge" (a debating organization) which represented the spiritual, intellectual, moral and social forces at work in the community. Here, John Charles McNeill was born July 26, 1874, as favored by hereditary influences as by those of environment; he came of fine old Scotch ancestry, his grandfathers John McNeill and Charles Livingston (for whom he was named) having emigrated from Argyleshire about the beginning of the nineteenth century. McNeill's father, Captain Duncan McNeill, has been described as "a stalwart citizen, fond of public speaking, an

earnest supporter of church and party, a writer of verse, an insatiable reader and, personally, a most delightful companion"¹; and his mother, Euphemia Livingston, was a woman of rare culture and nobility of character. To her life and influence her son paid tribute in his exquisite *Lines*.

Charles—the youngest of five children, and the pet of the whole family of uncles, aunts and cousins—spent a happy, care-free boyhood, similar to that of many a well-to-do farmer's son. For, to mind the cows, help with the light chores of household and farm, attend school in the hours, and explore woods, river and swamp, between times, were the common tasks and joys of the Spring Hill youth. He was the acknowledged leader of these "sunburnt boys," of whom he later wrote, and he excelled in their contests of running, jumping, diving, swimming and rowing. The many cousins—for nearly all of the boys and girls of the old Spring Hill community were related to each other, after the good old southern fashion of claiming kin—bear witness to his love for mischief. Always full of fun and ready for a good joke, he was in the more obstreperous days of youth a terror to the little girls of the neighborhood, at the various country dances and candy-pullings. At school in the old academy, three "walking miles" from his home, he still spent a good part of his time playing pranks on the other children. In spite of this, he managed to know his lessons, for he was an apt student and absorbed knowledge without much effort on his part. It is said that he bore off all the prizes and was popular in spite of the fact. Later, this youthful record of excellence was maintained at Whiteville Academy, where his secondary education was completed.

There was, even in his boyhood, a fine appreciation of nature as well as a love for knowledge that set him apart from his companions. Certainly, he would not have made so successful a farmer, for it is said that his furrows were usually crooked, because he would try to read and plough at the same time. His insatiable thirst for reading that impelled him to carry

¹ Bailey, J. W.: John Charles McNeill.

with him about the farm and on his rambles a play of Shakespeare or a volume of Burns' poetry did not deaden his powers of observation. Not only were the sights and sounds of wood and field and river known to him as by second nature; he was also interested in the homely features of farm-life, in the negro songs and customs. On the surface these early years seemed uneventful ones, with their daily rounds of work and pleasure, but his impressionable mind was busy storing up material, later to be crystallized into poetry. In fact, a close study of his poetry reveals the fact that almost all of the observations, dreams, and memories to which he gave expression came from these days of honest toil and simple, wholesome fun, at the old home.

The five years that followed this early period of McNeill's career were significant ones in the shaping of his mind and character. In the fall of 1894, he entered Wake Forest College, with the strong determination to graduate in spite of many disadvantages. His ambition to go to college had been discouraged, at home, because of his father's financial difficulties; finally, his sister had lent him enough money to pay his traveling expenses. He hoped, somehow, to make his way and luck was with him from the start, for soon after the beginning of college, he had the unusual fortune of being made assistant corrector of themes. Dr. B. F. Sledd, professor of English, and the man who did most toward training his poetic talent, tells this story:

"It was in the autumn of 1894, if I remember aright, that John Charles McNeill matriculated in my Freshman English Class. I recall how I opened my eyes in wonder over his first composition. There was that indescribable something which we call style—real, genuine style; the writing of one who handles his pen as to the manner born. Now, style in a Freshman's composition is as rare as speech among the birds, so I thought it well to ask Mr. McNeill whence he had derived his inspiration. But when the tall, dark-haired, dark-eyed boy came up to my desk, the question was never asked him. His very presence had spoken for him; the man and the style were one. Men of genius have ever possessed striking personalities, and Mr.

McNeill certainly bore outwardly the marks of a genius. An assistant was needed at the time in the English department, and, Freshman though he was, Mr. McNeill was at once chosen for the place."¹

Concerning McNeill during this same period, Dr. Charles E. Taylor, of the Department of Philosophy, says: "From the first there was something exceptional about him which gave him a place apart. He began on the threshold of his student life to show that he was of an unusual type, both as student and man." Quoting McNeill's grades in various courses throughout his academic career—grades almost unbelievably high, he adds: "In order to have achieved these high grades, the young man must have been, and, indeed, was an assiduous worker. . . . It may be doubted whether any other student read more widely or to better purpose than he, and he ever showed an eager love of truth and an alert, daring, speculation. But, I do not think that he knew drudgery, the wearing grind of study. His mind was quick to discern and receive; his memory was tenacious in retaining. Because he mastered rapidly and with comparative ease his allotted tasks, the casual observer would have judged of the excellence of his work by the results, rather than by the process of acquisition."²

While an arduous student, engaged with his regular work and the study of law, besides, McNeill interested himself in all phases of college life, and was leader and general favorite, because of his fine sense of humor, unassuming manner and kindly sympathy. One of his fellow-students probably expressed the general opinion when he said: "We recognized his genius, but we appreciated him more for the charms of his personality, for he was one of us."³

Honors, it seems, were heaped upon McNeill throughout his college career. Not only was he appointed tutor in English, in his first year, but he also won the Dixon Medal, awarded the best essayist, and he graduated valedictorian of his class in

¹ Sledd, B. F.: McNeill, the Poet.

² Taylor, C. E.: The Student Life of John Charles McNeill.

³ Page, H. F.: John Charles McNeill.

1898. The recognition which pleased him most was the editorship of the college magazine, "The Student," which he held for two years in succession. To this work he gave the best that was in him; fearless of spirit he did not hesitate to voice his opinions and those of the student body, in clever, concise and forceful editorials. Indeed, one of his most marked characteristics was a sturdy Scotch independence, an indifference to adverse criticism. To this, perhaps, was largely due his carelessness in regard to his personal appearance and social conventions in general. It was not that he took pride in being peculiar, but that he considered such matters trivial, and not meriting any great attention.

The year following his graduation McNeill was again at Wake Forest, working for his Master's Degree and acting as instructor in English. One of his pupils has given an intimate glimpse of him in this capacity: "Before his class Mr. McNeill lost nothing of his magnetic manner. It was rather intensified, especially when presenting one of his favorite authors. He was naturally more sympathetic than critical in his discussions. He felt the inner beauty and soul of poetry and endeavored to imbue the mind of the student with something of the same appreciation. . . . His manner was simple, direct, forceful. His vein of quaint elusive humor appeared here at greatest advantage. Tactfully, and yet without the least indication of studied effort, he held the attention of his class. His low, rich voice—marvelously musical—possessed a holding power such as is rarely met. To me this was the most remarkable of his personal charms."¹

The period that followed the completion of his work at Wake Forest seems to have been one of uncertainty and unhappiness—one in which he was striving to find himself. In 1899-1900 he held the position of professor of English at Mercer University, Macon, Georgia, during the year's leave of absence of the regular professor. The next year he returned to North Carolina and began the practice of law at Laurinburg, his license having

¹ Page, H. F.: John Charles McNeill.

been granted by the Supreme Court of the State in 1897. Although he met with some success in the profession, his talents did not lie in that direction, and it was with difficulty that he forced himself to attend to his work. A friend who knew him intimately says of a day spent in his office, at this time: "There were clients, but their causes were obviously foreign to the genius of Mr. McNeill. While he would be discussing some poem, or reading, at my request, one of his own, in would come some troubled person seeking his assistance in getting back a mule that had been swapped in a none too sober moment."¹

In many respects, however, this was a fruitful period. McNeill was elected member of the House, to represent Scotland County in the State Legislature, and possessing, as he did, a rare knowledge of his people, and a sincere interest in their affairs, he served them efficiently. At the same time he was struggling for a more natural self-expression. He wrote frequently for the local papers, and succeeded in having his verses accepted by the *Century Magazine*, which published them, and encouraged him to send others. His writing began to attract the attention of the public, and in 1904 the *Charlotte Observer* gave McNeill his chance. How gladly he accepted it may be seen by his remark to a friend: "This is the most joyful day of my life. Mr. Caldwell has offered me a position on his paper. It is good-bye law."²

Such enthusiasm about securing a position on the staff of a daily newspaper in a North Carolina town seems strange unless one realizes what such a place meant to McNeill. It was an escape from irksome and distasteful work into that which appealed to him more strongly than any other, and it was more; it was the best means of access to the public for which he wished to write. For at that time the *Charlotte Observer* was far ahead of any other paper in the State, and was, in fact, one of the best published in the South. Mr. Joseph P. Caldwell, the editor, was a man of distinctive literary gifts, and with a keen

¹ Bailey, J. W.: John Charles McNeill.

² Bryant, H. E. C.: A New John Charles McNeill Book.

appreciation of ability in others, he had gathered about him men of great promise, among them Isaac Erwin Avery, whose *Idle Comments* were a newspaper classic in the state. Caldwell's kindliness of nature and persuasive power gave him great influence with "his boys," whom he encouraged to their highest literary work, he himself leading the way with brilliant editorials.

His offer to the young poet from the country was a singularly generous one. McNeill was assigned to no special post, and required to perform no particular work. He was to write whatever suited him, and whenever he chose to do it, and he received for his work a regular and adequate salary. With such freedom to exercise his talent, and in so congenial an atmosphere, it is not surprising that the poet found himself; and that in the three years of his connection with the *Observer*, he produced nearly all of his best work. Besides the poems which made McNeill a household name in the state, there were excellent reports of public occasions and much prose of a somewhat desultory but original character—paragraphs portraying life, humorous incidents, and now and then a series of homely and realistic fables.

Occasionally, tired of city life with its many distractions and temptations, McNeill would set out for home and the Lumbee River, for he never lost that strong attachment for home and old friends he has expressed in *When I Go Home, Away Down Home*, and *Sunburnt Boys*. One of the "sunburnt boys" tells of his return home, after the first year of college: "We felt that he would not be the same Charles, but to our delight we saw him go to the closet under the stairs and pull out his old last summer's trousers and sunshade hat, and his first question was, 'How's the river, boys?' And he was the same Charles throughout his short life. With the honors bestowed upon him at college and during his later career, he was always one of us—just a grown-up, curly-headed, sunburnt boy."¹

¹The Sunburnt Boys. Wake Forest Student XXVII, 4.

Among the honors that came McNeill's way, the most distinctive was the state's formal recognition of his work, October 19, 1905—a year after his column of verses began to appear in *The Observer*—when he was awarded the Patterson Cup for the best contribution to literature during the year. The occasion was one of peculiar interest, for it was the first presentation of the handsome cup offered as an incentive to the development of the literary talent of the state, and McNeill received it from the hands of President Roosevelt.

Within the year following, he published his first volume, a slender little book of verse, dedicated to Joseph P. Caldwell, "The Old Man," and entitled *Songs Merry and Sad*. Most of the poems it contained had appeared before in the *Century Magazine*, *The Youth's Companion*, and *The Charlotte Observer*. This volume found ready sale, and the first edition was soon exhausted. McNeill became not only the favorite writer of the public at large, but he won the ear of the whole state. Dr. Edward K. Graham, of the State University, said of it: "It is the most poetic collection by a North Carolinian that has yet appeared."¹

But, even the most enthusiastic of McNeill's admirers regarded this work as only a prelude to the greater burst of song yet to come—poetic achievement that would place him among the greater American poets. The promise was not to be fulfilled, for early in 1907 a complication of diseases began to take hold upon him; he made a brave and hopeful but losing fight for life, for his constitution, never robust, had been enfeebled by dissipation. Although fully aware of his condition, McNeill continued to work and make plans, for his brain was strong and unclouded to the last. A letter written to Dr. H. E. Harmon, an intimate friend, reveals his spirit aglow with aspiration for the unattained, even in the presence of death:

"My dear Harmon: Your charming poems in Sunday's *Observer*, *In Some Sad Hour*, has touched me deeply. It expresses a thought which has come to me a thousand times of late, for,

¹ Graham, E. K.: The Poetry of John Charles McNeill.

somehow, I feel my hold upon life gradually slackening, and yet with this thought of going, before me all the time, 'I do not feel any lessening of the inspiration to write, nor a lack of interest in my future work and plans. I have many things to write which haunt me every day, and many seemingly worthwhile things to do. But I hope to tell you about those in person, and, until then, adieu.'"¹

A stay in the mountains of the western part of the state seemed to restore his strength, but at last he returned home to die. Although he no longer had hope, he uttered no complaint, and found no fault with the bitterness of his lot. In his little room next to the roof, with its glimpses out through the vine-clad porch, of field, river, and distant woods in the full glory of autumnal coloring, he calmly and even triumphantly awaited the end. No better evidence of clearness and serenity of mind can be found than his sonnet *To Sleep*, written in hours of sleeplessness and pain. And when the summons came, October 17, 1907, he met it with the words, "Draw back the curtains boys, so that I may see the wind in the trees and catch the last rays of the autumn sundown." No more fitting tribute to his faith or comment on his unfinished life can be expressed than the last stanza of his poem *Sundown*, which is carved on his tomb, there in the quiet old churchyard of Spring Hill:

"We know, O Lord, so little what is best,
Wingless, we move as lowly;
But in Thy calm all-knowledge let us rest
Oh, holy, holy, holy!"

Since McNeill's death, North Carolina has not forgotten him, but has striven to keep his memory fresh in the hearts of those who knew him, and to extend his fame to the new generation, and beyond the borders of the state. A statue of him has been erected in Charlotte; articles concerning his life and work are from time to time published in the magazines and papers; no North Carolina Day is ever celebrated by the school children

¹ Harmon, H. E.: John Charles McNeill and His Work.

without tribute paid to him. And, in the year following his death, the manuscript of an unpublished volume of poems was edited and published in attractive form, under the title of *Lyrics From Cotton Land*. It consists chiefly of his humorous, dialect pieces, some of which have appeared before in *The Century* and *The Observer*, and it is a companion piece to *Songs Merry and Sad*, containing the more serious work. These two small volumes are the gift of McNeill's short life, cut off at the age of thirty-three. The story of such a life, written on the pages of history would seem all too brief and poor and incomplete, but, engraved in terms of his personality on the hearts of those who knew him, it contains elements of richness and beauty.

Everywhere—in the reminiscences of his home-people, in the stories of his college chums and business associates, even in the recollections of those who knew him merely in passing—there is the testimony that McNeill was one of the most lovable of men. In speaking of him, a friend of many years remarked: "I bear testimony that he was one of the most natural beings I have ever known; the most unselfish, the most unself-conscious. If he had serious burdens within his heart, he was too entirely unselfish to pour them out upon another. I do not think he had them. He expressed life in terms of beauty; he explained it to his friends from the unfailing viewpoint of humor, but he lived it without intent either to express or interpret. McNeill just lived—went singing and laughing down the great highway, because his heart must sing and laugh. Far from regarding himself as a poet, he protested against that conception. It was his nature to write his best and to be himself. His was a heart that found straightway a place in every heart that opens at the approach of the sweet human spirit. It was his lot to be loved as but few men have been; when he died, those who had known him underwent the shock of a strangely personal loss."¹

No one was better capable of judging McNeill than "The Old Man" with whom he was closely associated for three years, and Mr. Caldwell has given this estimate of his personality: "The

¹ Bailey, J. W.: John Charles McNeill—The Man and the Poet.

public knew him through the exquisite verse he gave it, and through which ran his soul, and admired him; but to those who were in intimate personal contact with him, he attached himself with the tenderest ties of affection suggested by something else than his mere intellectual qualities. . . . There was the man in person, plain, simple, natural. He could not have pretended if he had wanted to; the beauty of his character was its perfect naturalness. He was amiable almost to a fault, and under this roof, where men are judged by each other, where friendships are cemented and characteristics discerned, no harsh word of his, no unkindly criticism by him of any human being can be recalled. . . . He compelled affection; without trying to find his way into the hearts of people he won irresistibly whoever came within the circle of his acquaintanceship."¹

Perhaps the human appeal of his nature that gave so great a charm to his personality partly accounts for his faults, but it also largely atones for them. In this respect he differs widely from Burns, with whom he is often compared, because of a certain similarity of nature and type of genius. He lacked Burns' bitterness of spirit and, along with it, his power of sharp, merciless satire; thus, he made few enemies—if indeed he had any—and the friends who realized, most keenly, his weaknesses, forgave him and forgot them, because of the rare sweetness of his nature.

Our chief concern with McNeill is not as a man—as interesting as that view of him is—but as a poet, for it is as such that he must be judged by us and by posterity. Indeed, we may well inquire what are the qualities of the poetry that has won for him enthusiastic praise as one of the most gifted of Southern poets.

First of all, we must recognize McNeill's genius as essentially lyrical; with the self-analysis of the true artist he realized this, and "nowhere did he attempt the lofty theme or the lofty utterance."² Moreover, he found, in the life of his own people that he had chosen to represent, material suited to his powers of ex-

¹ Caldwell, J. P.: John Charles McNeill.

² Sledd, B. F.: McNeill the Poet.

pression, for he felt that such life was remarkable, not for the grandeur of its themes, but for their variety and richness in the lyrical vein. Thus, "his poems are always brief swallow-flights of song that dip their wings in the mingled shadow and sunshine of everyday life and skim away."¹ That he aimed at no more pretentious form of art than the song—as the titles of his little volumes suggest—is in itself proof of his kinship with the Scotch poets who, from the old ballad-writers to Burns, and on down to Stevenson, have ever been a race of singers. McNeill, too, was the born singer, and his poetry appeals to us largely because it is the pure gold of song—"song that requires nothing so much for its perfection as genuine poetic feeling, genuine music of heart."² Even greater in its appeal is his sincere love of nature—nature in her elemental moods, and nature that includes humanity as well. For McNeill is, preëminently, a poet of common life, a singer of the farm and fireside, and his poetry possesses that rare touch of nature that makes the whole world kin. Here, again, in his sympathetic presentations of the simple aspects of nature and the "ingleside moods," he has followed the traditions which have made Scotch poetry famous. In so doing he was not leaving the realm of his own temperament and experience, for he, himself, was "racy of the soil," and had a "humorous, quaint, backwoods sense of homely values."³ Training and close contact with a more sophisticated society had not robbed his early environment of that glamour of primitive life which always fascinated him and impelled him to search out with especial interest any homely tale, simple superstition or bit of folk-lore.

The study of his own people and the interpretation of their uneventful lives was a large part of McNeill's work. Truly he was "the spokesman for the silent rhymes of rough lives and soft hearts,"⁴ for he found the natives of the North Carolina farms, with their few wants and ignorance of the world's ways,

¹ Sledd, B. F.: *McNeill the Poet*.

² Carlyle, Thomas: *Essay on Burns*.

³ Henderson, Archibald: *John Charles McNeill*.

⁴ Gray, R. L.: *An Inarticulate Obituary*.

a type whose simplicity and isolation impressed him strongly. Yet his realism, as homely as it is, is far from pessimistic in attitude; none understood better than he the lives of these people—their lack of opportunity, their unsatisfied ambitions, their wearisome, monotonous toil—but he also knew the care-free happiness of their simple pleasures, and the joy of contact with the world of nature. And, knowing all, he preferred to be a Burns, rather than a Crabbe, and painted, for the most part, the brighter side of the picture, giving only one striking sketch of the tragic barrenness of such life in *The Drudge*. As his mood was never distorted by pessimism, it also remained free from sentimentality, even when he was dealing with subjects saturated with sentiment. "Gentleness, not softness, real feeling and not imaginative emotionalism, informed his verse, and his sentiment rang out clear and true."¹ The absolute sincerity and naturalness of his make-up left no room for sentimentality and pessimism; because he was young and vigorous, and life was sweet to him, he translated it in terms of happiness and humor.

Of the intimate glimpses McNeill has given us of human nature reduced to its more primitive forms, the poems dealing with negro life, customs and superstitions are undoubtedly his most original contribution to our literature. In fact, in his portrayal of negro life, he is excelled only by Joel Chandler Harris; what Harris has done to make the Georgia negro live in literature, McNeill has accomplished—in a more limited way, since restricted by poetical form—in preserving the life of the North Carolina darkey. For McNeill, belonging to the generation just after the Civil War, when many of the traits of the life of the Old South still lingered—especially in the more remote sections—had the opportunity of knowing, at first hand, in his early association with house-servants and field-hands, on his father's farm, the ante-bellum type of negro. The impressions thus received, in an imaginative boyhood, were intensified by his later contact with a more modern and complex society;

¹ Henderson, Archibald: John Charles McNeill.

thus, he has been able to impart to his poetry the subtle flavor of old plantations and days long past.

In the vivid sketches of the negro, whose customs and characteristics McNeill has so accurately and sympathetically presented in his poetry, he has given us, at the same time, both the individual and the type for the whole race. Anyone familiar with the southern negro can recognize, at once, the pictures of the garrulous "uncle" and "mammy," the "trifling" corn-field hand, the officious preacher, and the more recent development—the colored gentleman of the city; yet, each of these is highly individualized, with definite characteristics of his own. All of these McNeill skilfully allows to express their individuality by chatting to us, in their own language, about subjects of particular interest to them—the "whys-and-wherefores" of creation, religious beliefs, "hants," diseases, the daily round of toil and pleasure. Although we feel that the poet is nearby, taking a lively interest in the scene, he does not permit his personality to intrude, except in the selection *Mr. Nigger*, an introductory poem to *Lyrics from Cotton Land*, which humorously sums up the importance of the negro.

Of special interest is the treatment of the negro as a religious enthusiast. The emotional type of religion indulged in by the negro is admirably represented in *Ligion* and *The August Meeting*. In the latter, a dignified old darkey tells of the glorious beginning of the meeting, with "de flo' full er people in a trance," and "de preacher swayin', en preachin' en er prayin'," and the ignominious ending in a free-for-all fight. There are, also, the amusing attempts of the negro to stretch his limited philosophy of life enough to embrace the Scriptures, in *Noah's Ark*, *Naming the Animals*, *Three Hypotheses*, *Nigger Demus*, *Convenient Theology* and *One Sided*, where he "wrastles" in vain with "No-y's" problems of feeding the stock, Adam and Eve's task of naming the animals, the mystery of his own color, the doctrines of the Baptist Church, and similar theological subtleties. A good example of his manner of reasoning on such subjects is to be found in *Three Hypotheses*:

"If Marse Adam wus white, Rose Anner,
If Miss Eve wus white lak him
(Dat's how de pictures makes 'em ;
De Scriptur's a leetle dim)
Den whar did de nigger come fum ?
'Twz a pine wid a 'simmon limb ;
If Marse Adam wus white, Rose Anner,
En Miss Eve wus white lak him.

"I is a sunburnt white man,
'F a minner's a little trout,
You mus' go deeper'n dis here hide
To git de nigger out.
'F you skint me slam fum head to heel,
New nigger-hide 'u'd sprout.
Yas ; I's a sunburnt white man—
'F a minner's a little trout."

The negro as a laborer has ever been a problem in the South, and McNeill has profited by conditions in giving us some fine portraiture—from the negro's viewpoint—in *A Protest, Preach-erly Preference, A Modest Ploughman, A Tar Heel, The Crown of Power, The Siesta, Noontime*, and *A Soft Snap*. In these, various views on the subject are expressed, from the complaint of the pessimistically inclined agriculturalist, to the good-natured condescension of the preacher-ploughman. However, the whole question of labor is summed up, once for all, so far as the typical negro is concerned, in *A Few Days Off*, a negro version of the Epicurean philosophy:

"I ain't gwine a work till my dyin' day ;
'F I ever lays up enough,
I's gwine a go off a while en stay ;
I'll be takin' a few days off.
'Ca'se de jimson weeds don't bloom but once,
En when dey's shed dey's shed ;
En when you's dead, 'taint jis' a few mont's,
But you's gwine be a long time dead."

It is, after all, the pleasure-loving, happy-go-lucky nature of the negro that makes him particularly interesting to us, and McNeill has given us many glimpses of this in his poetry. There is the unconscious and joyful response of the negro, a veritable child of nature, to the awakening of life, in *Spring* and *Spring-time*, and his longing to be at one with nature in *Wishing*. His love of sport, combined with that of "good eatin's," is seen in *The Catfish*, *The Raccoon* and the many poems on the 'possum, who, as his opponent in the fascinating game of hide-and-seek, is even more essential to the negro's happiness than the mule, the comrade of his hours of toil. Thus McNeill has justly given the 'possum a large place in his poems of negro life, and he has admirably celebrated the close relationship of the two in such selections as, *The Three Frosties*, *The Trickster Tricked*, *'Possum Time Again*, and *A Monologue*. Nor has he neglected the third of the trio—the persimmon tree. In *For Corn Shuckings* and *Folk Song* he has preserved the fragments of gay nonsense that he heard the darkeys sing, with joyous abandon, at various corn-shuckings, from farm to farm.

Nature presents to the negro a mysterious, as well as joyous aspect, and McNeill crystallizes the superstitions along this line in such poems as *Mysteries*, *Snakes*, and *Diseases*. The last is an especially good illustration of folk etymology, revealing, as it does, the negro's characteristic pride in diseases with high-sounding names (which he ludicrously confuses) and his faith in home-cures and preventives:

"En dis here nigger he don't brag,
But 'roun his neck he totes a bag,
En in dat bag—jis' sniff en see—
Bees a ball er assyfidity!"

Besides the various views of the negro concerning animals, already mentioned, his typical attitude to them as fellow beings, endowed with individuality and the gift of speech, has been presented in *The Varmint Convention*, in which McNeill, while not approaching Joel Chandler Harris' comprehensive and real-

istic portrayal in this field, has at least tried his hand at it with success.

Perhaps the most delightful of all the portraits McNeill has painted for us are those of the "old time mammy," good-natured and easy-going, but, occasionally, quite severe with her children, both black and white. For the pickaninnies are, properly, always in the back ground of these pictures, and we see mammy putting them to work in the cotton-patch, petting and scolding them, in turn, and singing them to sleep with fearful tales of "hants" and "ghos'es," in the poems, *In Dew*, *Selfishness*, *Po' Baby*, *Obedience*, *Be Shame*, *A Hindrance*, and *Bedtime*. There is, also, one charming glimpse back into ante-bellum days, in *Old Aunt Pleasant*, in which the old woman tells her "white chile," who has grown up, of her part in his mother's romance.

Thus, McNeill has dealt, in brief compass but to good effect, with the outstanding phases and characteristics of negro-life. He has done more than preserve for us the rapidly-disappearing customs and superstitions of this peculiar people; he has, likewise, fixed their language. It is difficult to compare his rendition of the negro dialect with that of other writers who have handled it with mastery and skill, for the reason that the negro of each section has his peculiar patois, and McNeill sought to represent only the manner and mode of speech of his own locality. That he has done this accurately and consistently is the opinion of those who have a knowledge of the old type of negro in Eastern North Carolina.

Also, through his intimate knowledge of Scotch life, he has made successful use of that dialect, and has given a humorous, but sympathetic interpretation of Scotch characteristics in *The Rejected Scotsman*. And, there are several interesting examples of the backwoodsman dialect which recall some of the qualities that have given James Whitcomb Riley and Frank L. Stanton their fame. The best of these poems—with the exception of those dealing with child-life, to be discussed later—is *Cats* which sums up, in a quaint, humorous way, the superstitions and antip-

athies of the more ignorant part of the race, regarding the common household pet.

Next to the dialect poems, in the representation of the simpler aspects of human nature, McNeill is happiest in his interpretation of child-life, for he combines the recollections of his own childhood with a sympathetic observation of children. Of his own life as a boy on the farm, he has given interesting glimpses in *Holding Off the Calf*, *When the Calves Get Out*, *Barefooted*, *Ambition*, *Boys' Visions* and *Before Bedtime*, which, with their "chuckling air of boyish freedom" and homely realism, speak for the whole tribe of the American small boy. The best of these, for its fine fidelity to the facts of boyhood, and imaginative power of calling up a simple, familiar scene, is *Before Bedtime*:

"The cat sleeps in a chimney jam
With ashes in her fur,
An' Tige, from on the yuther side,
He keeps his eye on her.

"The jar o' curds is on the hearth,
An' I'm the one to turn it.
I'll crawl in bed an' go to sleep
When Maw begins to churn it.

"Paw bends to read his almanax
An' study out the weather,
An' bud has got a gourd o' grease
To ile his harness leather.

"Sis looks an' looks into the fire,
Half-squintin' through her lashes,
An' I jis watch my tater where
It shoots smoke through the ashes."

Also, in the imaginative play of children, especially that of his little cousins, whose fun he often shared as one of them, McNeill found material suitable for simple poetic treatment in *A Secret*, *The Summer Resort*, *Tot and Ted*, *The Three Tots*, *The Old*

Bad Woman, *Grand-daddy Long Legs* and *The Doodle Bug*. In *The Secret*, with its almost perfect simplicity of presentation, he comes nearest "achieving the finality of self-effacement"¹ which distinguishes Wordsworth's presentation of child-life. There are besides this, two other poems in which McNeill shows a fine ability to understand and enter into the spirit of childhood—even of infancy—the whimsical lines *To Alfonso XIV*, and *A Christmas Hymn*, with its tender blending of the human and the divine.

The last-named selections might, also, be properly classed with the occasional poems which are written in literary English, and are reflective in mood. The best examples of these are *Paul Jones*, *M. W. Ransom*, *Odessa*, *To Melvin Gardner: Suicide*, and *An Easter Hymn*. In each of these, as decidedly different as the themes are, McNeill, by means of his sensitive nature, has been able to express himself with a singular breadth of sympathy and appreciation.

Closely connected with the occasional poems are the personal tributes to friends, including that to his mother, already mentioned, the exquisite lines *To One Who is Good*, and *To.....*, the tender expression of affection in *Sunburnt Boys*, and the kindly tributes to the humble friends of "those wild, rough, go-lucky days" of boyhood in *Old Jim Swink*, *Tommy Smith*, and *Jesse Covington*.

However, it is in the love poems that the highest pitch of McNeill's singing quality and the greatest intensity of his nature are exhibited, for with him love was the one thing worth while in the world. Of him it has been said, "Women he adored, with a frankness that was the ultimate of reverence; to men he was not ashamed to express affection; for life he was not afraid to admit his passion,"² and he has, himself, declared:

"But I will cast my fate with love, and trust
Her honeyed heart that guides the pollened bee
And sets the happy wing-seeds fluttering free."³

¹ Graham, Edward K.: *The Poetry of John Charles McNeill*.

² Gray, R. L.: *An Inarticulate Obituary*.

³ McNeill: "Attraction."

Like Burns, McNeill has touched the various notes of the divine passion in his songs. There is the grace of *vers de société*—with its lightness and spontaneity—in *For Jane's Birthday*, *Trifles*, *A Photograph*, *Valentine*, *A Dream of You*, *She Being Young*, and *Love's Fashion*; the low, flowing tones that suggest at once a calm and rapturous mood are sung in *Reminiscence*, *At the Dance*, and *Attraction*; the tender depths of passion are touched in *Pardon Time*, *Alcestis*, and *The Bride*; there is the exquisite minor key of love in *Dead*, and its tragedy in *The Wife*, *Two Pictures*, and *Deserted*; last, there is the passionate abandon of youth in *Oh, Ask Me Not*, which is the essence of the lover's philosophy of life, in fullness of truth and perfection of phrase. This was McNeill's favorite of all his poems, for he felt that in it he had best expressed his purpose and art. Certainly, in it he best wrote himself—gay, yet thoughtful, stirred with ambitions and a desire for fame, but dazzled away from the search of it by the joy and beauty of living and loving. Noble in sentiment, it touches the very heart-strings, and reveals supremely McNeill's ability "to portray with subtlety and flexibility a strong, sweet passion."¹

"Love, should I set my heart upon a crown,
Squander my years, and gain it
What recompense of pleasure could I own?
For youth's red drops would stain it.

"Much have I thought on what our lives may mean,
And what their best endeavor,
Seeing we may not come again to glean,
But, losing, lose forever.

"Seeing how zealots, making choice of pain,
From home and country parted,
Have thought it life to leave their fellows slain,
Their women broken-hearted;

¹ Graham, E. K.: The Poetry of John Charles McNeill.

"How teasing truth a thousand faces claims,
As in a broken mirror,
And what a father died for in the flames
His own son scorns as error ;

"How even they whose hearts were sweet with song
Must quaff oblivion's potion,
And, soon or late, their sails be lost along
The all-surrounding ocean :

"Oh, ask me not the haven of our ships,
Nor what flag floats above you !
I hold you close, I kiss your sweet, sweet lips,
And love you, love you, love you !"

As has been suggested, McNeill is closely akin to the Scotch poets, not only in the sheer singing quality of his verse, and his power to portray the things of home and the elemental human heart, but also in his steadfast love and presentations of the simple aspects of nature. Throughout his poetry there is a constantly recurring note of nature that impresses one with the acuteness and sureness of an observation that will allow no sight and sound of out-of-doors to pass unnoticed. It is related by one of the poet's friends that he in company with several others was traveling along a dusty September road to a political meeting, where McNeill was to be the speaker of the occasion. While they livened the way with jests and laughter, they noticed that McNeill had fallen into silence, but thinking he was concerned with some detail of the speech he was to deliver, left him to his meditations, and, later, with a peculiar interest, they read, in *September*, the vivid description of what they had all seen without knowing it.¹

McNeill could look across a landscape and see a poem in every meadow, and on every wooded hillside, and, better still, in the humblest objects of nature, even "an old gray stone that humps its back up through the mold."²

¹ Gray, R. L.: An Inarticulate Obituary.

² McNeill: If I Could Glimpse Him.

It was one of the ideals of his art, first to observe nature for himself, and then to reveal it to others, for he felt, very keenly, the lack of appreciation, and even of ability to see things beautiful in themselves, but unnoticed because commonplace. In connection with this, a cousin¹ of McNeill's—one of the *Sunburnt Boys*—tells the following simple but significant incident: "Running over to get Charles to go swimming with me, one day in early fall, I found him deep in the contemplation of a maple tree that flaunted its glory of color just outside his window. Unheeding my request he exclaimed: 'Perhaps, if I had been blind from birth, and could suddenly have my eyes opened to the beauty around me, I could write a poem that would win for that maple an immortality.'" With such zeal of observation and imaginative power, it is not surprising that his poetry possesses "the happy inspiration of the born nature lover."²

Nor was McNeill one of the enthusiasts of the back-to-nature movement, for with him nature was not an acquired taste, but a life-long passion. He was not a scientific student of nature, but rather a lover whose sincerity and faith nature rewarded with the revelation of her own soul. He, himself, says:

"I did not affect a rapture unknown
(May one not be honest when one is alone?)
But I left free my heart with nature's to blend
And share all her secrets as friend shares with friend."³

Thus, he is content in the main to observe with a rare accuracy of eye and ear, and to recreate, rather than explain or interpret, nature in all of her varying moods, so that we may interpret for ourselves and learn to love what we have before passed unnoticed, or deemed commonplace. Although his attitude is chiefly an objective one—that is, he sings of nature because of his joy in her outward manifestations of beauty, whether gray or gold—there is also a subtle sense of the presence

¹ Mr. Roy MacMillan.

² Sledd, B. F.: McNeill the Poet.

³ McNeill: In the Woods.

of the human element felt in all of his nature-poetry. While nature is not regarded, necessarily, as a background for the display of human emotions in general and the poet's, in particular, there is so close a sympathy between nature and humanity that man seems almost a part of nature. This conception is delicately embodied in *Oblivion*, with its calm fatalism, and *Gray Days*, with its perfect picture of sorrow—rare tones in McNeill's joyous burst of song. In *Gray Days* the human note is introduced with great subtilty, for it is suggested, rather than expressed, by the mute eloquence of the picture:

“A soaking sedge,
A faded field, a leafless hill and hedge,

“Low clouds and rain,
And loneliness and languor worse than pain.

“Mottled with moss,
Each gravestone holds to heaven a patient cross.

“Shrill streaks of light
Two sycamores' clean-limbed, funereal white,

“And low between,
The sombre cedar and the ivy green.

“Upon the stone
Of each in turn who called this land his own

“The gray rain beats
And wraps the wet world in its flying sheets.

“And at my eaves
A slow wind, ghostlike, comes and grieves and grieves.”

To a high degree, the effect of a mysterious sympathy between nature and human life, here produced, is due to McNeill's tendency to personify all nature. He once remarked: “I look upon nature as but another world, full of intelligent individuals, whose language we fail to understand. Each tree is a boon

companion, strong, full of character, and worthy of our love. The woodland is a peopled city. The flowers are our poets, and the stars our preachers, their silent constancy being more eloquent than the most powerful sermon ever preached by man. The sea is a demi-god, sad and disappointed, because of his half power. Each dawn to me is a new glorification of the wonderful sweetness of youth, and each blessed twilight a symbol of life's ending. The spirit of the wind is the spirit of lost souls. There is all the mystery and silence of death in the stillness of the midnight hour."¹

Nowhere in McNeill's poetry is nature's personality more beautifully and sympathetically conceived than in *October*, which is in the opinion of many critics the finest poem ever written by a North Carolinian. Of it, as gifted a scholar as Dr. C. Alphonso Smith has written: "I had rather be the author of those lines than to have the finest monument North Carolina ever erected." So strikingly does it reveal McNeill's intimate association with nature, and express the common feeling—half glory, half regret—of mankind, in the presence of autumn, that to those of us who know the poem the month of October can never come without a thought of it and of the poet whose untimely death occurred in the midst of the autumn-splendor.

"The thought of old, dear things is in thine eyes,
O, month of memories!
Musing on days thine heart hath sorrow of,
Old joy, dead hope, dear love.

"I see thee stand where all thy sisters meet
To cast down at thy feet
The garnered largess of the fruitful year,
And on thy cheek a tear.

"Thy glory flames in every blade and leaf
To blind the eyes of grief;
Thy vineyards and thine orchards bend with fruit
That sorrow may be mute;

¹ Harmon, H. E.: John Charles McNeill and His Work.

"A hectic splendor lights thy days to sleep,
Ere the gray dusk may creep
Sober and sad along thy dusty ways,
Like a lone nun, who prays;

"High and faint-heard thy passing migrant calls;
Thy lazy lizard sprawls
On his gray stone, and many slow winds creep
About thy hedge, asleep;

"The sun swings farther toward his love, the south,
To kiss her glowing mouth;
And death, who steals among thy purpling bowers,
Is deeply hid in flowers.

"Would that thy streams were Lethe, and might flow
Where lotus blossoms blow,
And all the sweets wherewith thy riches bless
Might hold no bitterness!

"Would, in thy beauty, we might all forget
Dead days and old regret,
And through thy realm might fare us forth to roam,
Having no thought for home!

"And yet I feel, beneath thy queen's attire,
Woven of blood and fire,
Beneath the golden glory of thy charm
Thy mother heart beats warm,

"And if, mayhap, a wandering child of thee,
Weary of land and sea,
Should turn him homeward from his dreamer's quest
To sob upon thy breast,

"Thine arm would fold him tenderly, to prove
How thine eyes brimmed with love,
And thy dear head, with all a mother's care,
Would rest upon his hair."

In connection with this, we should study *September*, which, while it does not possess the same carrying power of the fancy,

contains fine descriptive touches; the two poems, taken together, show a rare ability to discriminate between similar landscape moods and revive them in their fullness and beauty. Autumn appealed strongly to McNeill, and he has reproduced its many aspects. As *October* touches the minor chords of memory and regret, and *September* voices the simple beauty of a landscape, so *Harvest*, with its song of "the last load home," expresses the joy of fullfilment that is so vital a part of the autumn spirit, and *Autumn* breathes forth calm and contentment. In *One Day* there is the bliss of living in the midst of a perfect beauty:

"I had not changed, if I had been God,
One shadowed mountain, one golden rod!"

And there is a sense of the mystery moving in nature in *If I Could Glimpse Him* and *In the Woods*:

"And in the weird spirit that autumn controls,
I thought I had felt the presence of souls,
The mystic desire of the heart ill at ease,
Which all men pursue and no man may appease."

Equally great was the impress of springtime on the poet's soul; we feel the joy and freshness of spring and the thrill of life in such poems as *In a Canoe*, *A Tomtit Messenger*, *The First Flower*, *When I Go Home*, *Sunburnt Boys*, and especially, *Away Down Home*, which is so excellent a portrayal of spring in Eastern North Carolina, and so filled with devotion to home and mother and all the good old things of youth that it may well rank, simple and unpretending as it is, as one of the finest songs of the state. However, McNeill's supreme achievement on this subject is *To Melvin Gardner: Suicide*, for it is the best single piece giving expression to his genius and character, the most complete view of him as poet, and as lover of nature. In the effective contrast of life at the high tide with death, and in the beauty and pathos of the verse there is the work of the

artist, and there is more—a passionate feeling for nature, a sympathy for poor, erring humanity, and a sense of the hopeless mystery of untimely death.

“A flight of doves, with wanton wings
Flash white against the sky.
In the leafy copse an oriole sings,
And a robin sings hardby.
Sun and shadow are out on the hills;
The swallow has followed the daffodils;
In leaf and blade, life throbs and thrills
Through the wild warm heart of May.

“To have seen the sun come back, to have seen
Children again at play,
To have heard the thrush when the woods are green
Welcome the new-born day,
To have felt the soft grass cool to the feet,
To have smelt earth’s incense, heavenly sweet,
To have shared the laughter along the street,
And, then, to have died in May!

“A thousand roses will blossom red,
A thousand hearts be gay
For the summer lingers just ahead
And June is on her way;
The bee must bestir him to fill his cells,
The moon and the stars will weave new spells
Of love and the music of marriage bells—
And, oh, to be dead in May!”

McNeill presents, with great accuracy and sympathy not only wood, river, field and flower, but also those creatures that dwell in them and are a part of nature. He had not outgrown the strong affection of his childhood, for animals; his interest in them had increased until it extended to the poorest of creatures. He did not consider a day spent in the woods, watching the wild-wasps, dirt-daubers, basking scorpion, lunging trout, and water-spiders, one ill-spent, as he has shown us in *An Idyl*. Besides the dialect poems already mentioned, there are many

bits of animal description to be found in the nature poems, but the best single pieces dealing with animal-life are *A Caged Mocking-Bird* and *The Rattlesnake*. The first, a beautiful tribute to the sweetest of southern songsters, the "vision bringer" who recalls to the poet his "barefooted boyhood" deserves to rank, in its delicate subjective treatment, with Lanier's poems to the same bird, and even with Burns' *Sonnet on Hearing a Thrush Sing*. Uniqueness of conception and vividness of description characterize *The Rattlesnake*, in the short compass of which McNeill has succeeded in conveying a sense of the fascination and terror common to mankind in connection with the snake, and especially, the rattler.

There yet remains one of the most important characteristics of McNeill's nature poetry—the revelation of the Creator in His handiwork. We have seen that, in the main, he presents nature objectively—for her own sake; but, he is led by this affectionate observation from the most obvious things to the profound thoughts back of them. He does not give us much deliberately expressed philosophy; his knowledge has come to him by absorption and association, rather than by analysis, and he allows us to draw our own conclusions about the pictures he sets before us. He does not even attempt an explanation of the beauty and mystery of nature, although he has shown us that he sees the beauty and is conscious of the mystery in such poems as *The Vision*, *At Sea*, *Sonnet*, *An Invalid*, *The Iron Door*, *An Easter Hymn*, and *L'Envoi*.

Nor is he, by any means, a pantheist; he feels in all nature the presence of God, but nowhere does he worship God through nature. In plain words he reveals his attitude to the subject:

"Now should I wish to stand in awe
And worship what I love,
The old grass cool beneath my feet
And the old stars calm above."¹

¹ McNeill: A Choice.

and again:

"But she, God's creation, is silent as God,
Dumb as the blossom she calls from the sod;
And her worshipper fancies 'tis she that reveals
The wonders and signs that his own spirit feels."¹

This contemplation of nature that shades off into worshipful quiescence, rather than rises into religious ecstasy, finds its highest expression in the exquisite little lyric entitled *Sundown*:

"Hills, wrapped in gray, standing along the west;
Clouds, dimly lighted, gathering slowly;
The star of peace at watch above the crest—
Oh, holy, holy, holy!

"We know, O Lord, so little what is best;
Wingless, we move so lowly;
But in thy calm all-knowledge let us rest—
Oh, holy, holy, holy."

In this poem, McNeill approaches nearest Wordsworth's insight into nature; however, while he possesses a more appealing human sweetness, he lacks the religious fervor that characterizes Wordsworth's contemplation, and thus never attains to the spiritual rapture that has given the great English poet first place as interpreter of the mysticism of nature.

Thus, McNeill, through his love for nature, has learned her deeper meaning, as well as the many secrets of her outer life; and, presenting all of this in a language intelligible to man, he has imparted to the dark Lumbee River, and the fields and forests of Eastern North Carolina a nameless charm.

Deeply embodied in all of the poetry McNeill has written, whether of nature or human-nature, or in joyous or pensive mood, there is the love of life—life however it may come to him, and, with it, there is the love of youth. His poetry is eternally young, with the fire and thrill of the free young life of one who did not live to be old; thus, he has none of the

¹ McNeill: In the Woods.

temperamental melancholy of youth, and none of the disillusionment of old age, and his poetry has the power of recalling the best things of youth. "We have felt his plea for life and love in *To Melvin Gardner: Suicide*, and in *The Tenant* there is the same desire to "drink life to the lees."

"Patient, O Death, thy reign is hereafter,
Bide thee thy crowning, and keep thee apart!
Mine this estate, this lease upon laughter,
Mine all the love in my heart!"

It is inconceivable to him that life and the world of nature and humanity can ever become common-place, as we see in *A Prayer*. If ever he utters scorn, it is against those who would reduce life to a coldly-calculated process. *Protest* and *If I Could Glimpse Him* are a denunciation of the growing materialism in art and life which suggest the attitude of Wordsworth's famous sonnet, *The World is Too Much With Us*. This eagerness for freedom of life and spirit finds its best expression in *Dawn*, a companion piece to *Sundown* in its beauty of setting and nobility of utterance. Brief as it is, it presents at once a rare picture and a soul longing, and for artistic finish is excelled by few poems in our literature.

"The hills again reach skyward with a smile.
Again, with waking life along its way,
The landscape marches westward, mile on mile
And time throbs white into another day.

"Though eager life must wait on livelihood,
And all our hopes be tethered to the mart,
Lacking the eagle's wild, high freedom, would
That ours might be this day the eagle's heart."

This reaching out for freedom and perfection of art is accompanied by a keen realization of the hopelessness of attainment, in *The Castle Builder* and *Tomorrow*. McNeill once remarked to a friend: "There are so many beautiful things in the world, and these produce so many beautiful thoughts that

I find myself writing more than I should. But, alas! the finest songs escape me entirely; I can catch and transcribe only their faintest echoes."¹

Although he felt the impossibility of attaining to his fine and noble ideal of art, he bowed before it, as to a goddess who could not be appeased. While following the ideas of Burns, he held up for himself the artistic ideals of Poe; and so steadily did he strive for greater perfection of phrase and clearer delineation of motive that one is impressed with a certain completeness and flawlessness of workmanship. Even his first volume lacks the extravagances and imperfections one would naturally expect to find, and the least successful of the verses contain what Matthew Arnold has termed "the poet's fluidity of utterance."

While he never attempts any province save the lyrical, and his verse forms are the simple ones of song that wells up, in unpremeditated art in the heart of the singer, he draws upon all the richness of the lyrical vein, and his verse medium is both varied and adequate. In other words, the thought and verse of his poetry are happily mated. The simplicity and nobility of *Dawn* and *Sundown* are expressed by the use of the simplest quartrains; a fine sense of sorrow, desolation and tragedy is conveyed by the bare couplets of *Gray Days*, *Oblivion*, and *Deserted*; and the anapestic metre of the lines in 97: *The Fast Mail* produces a good racing effect, well suited to the subject. The three-verse stanza used in *The Rattlesnake* and *The Prisoner* has, also, a distinctive charm. McNeill was especially fond, however, of the eight-verse stanza which because of its greater complexity is capable of expressing more subtly the reflective moods as in *To Melvin Gardner: Suicide*, *Paul Jones*, etc. He was, also, capable of handling the more elaborate lyric forms, such as the sonnet, in *Home Songs* and *Sleep*. There is one example of a smooth, flowing, expressive blank verse in *Alcestis*—verse which suits admirably the classic tone of the poem.

¹ Harmon, H. E.: John Charles McNeill and His Work.

The diction likewise is felicitous and unpretentious, for one of McNeill's chief claims as poet is the haunting quality of his verse. His genius is suggestive, as well as descriptive, and he has the gift of crystallizing in one fine phrase the spiritual content of thought. There are expressions that stick in the memory, recurring to us again and again:—"his widowed sea" (*Paul Jones*); "the twitter of killdees keen in the air; the cardinal—a blaze of light, his song a blaze of sound"; the "cold, earthy thrill" of the rattlesnake; "the glory and the guilt of womanhood" (*The Two Pictures*), etc. Everywhere, there is the grace and freedom of expression of the true poet.

In summarizing, we may say that the dominant notes of McNeill's work are a simplicity, sincerity and tenderness, of phrase and feeling. He has for all living things—the caged bird, the baby in its crib, the little white bride, the helpless invalid, the drudge, the prisoner, the deserted girl, the outcast woman—a sympathy that can understand and forgive, and he has expressed it with simplicity and sincerity. "At a time when poetry has lost the appeal of passion, it is peculiarly grateful to come into the warm confidence of emotion always gentle, intimate and manly, and, in its best moments, infinitely tender, and that restores the simple, fundamental tones and moods it has ever been the peculiar function of poetry best to express."¹ McNeill, in his *Folk Song* has suggested this mood and function of his songs:

"And that some simple shepherd, singing of
His pain and love,
May haply find
His heart-song speaks the heart of all his kind."

An estimate of McNeill's genius is much more difficult than a criticism of his poetry, for here the question of the unwritten must be considered, as in the case of all those who have died young, and have left us, in the record of what is, the glorious promise of what might have been. Dr. Mims, in writing of

¹ Mims, Edwin: Sidney Lanier.

Sidney Lanier, has aptly expressed this feeling for the unachieved: "He is one of the inheritors of unfulfilled renown, not simply because he died young, but because what he had done and what he planned to do gave promise of a much better and more enduring work. Such men as he (Lanier) and Keats must be judged, to be sure, by their actual achievement; but there will always attach to their names the glory of the unfulfilled life, a fame out of all proportion to the work accomplished."¹

A similar verdict, although to a less degree, may be passed on McNeill. There is, of course, the possibility that he would soon have exhausted his poetic vein, since he had won his way to success so easily, or that the necessity of writing to the dead, uniform level of newspapers and magazines would have interfered with a free and full development of his talents. However, the poetry which he wrote last, and under the most disadvantageous conditions, did not give any sign of such deterioration, and it was the opinion of those who knew his ability best that, "with further maturity of thought, breadth of experience and continual poetical practice and polish,"² he would become one of the great verse-writers of our time and country. For, it must be remembered that, although McNeill had reached the age of thirty-three, only the last three or four years of his life counted, so far as his artistic work was concerned—the rest had been a period of training, and of arrested development. With his appreciation of art and his love of nature and of man, he had laid the foundations for a greater career than that he had had time to achieve.

Speculations as to what he might have done with larger opportunities, with a longer span of years, and with a greater concentration of effort, unhampered by "the hapless attempt to mingle in friendly union the common spirit of the world with the spirit of poetry,"³ are natural and interesting, but they should not interfere with a judicial estimate of what McNeill

¹ Mims, Edwin: Sidney Lanier.

² Moore, H. C.: John Charles McNeill.

³ Carlyle, Thomas: Essay on Burns.

actually achieved. "When the admiration of his friends no longer counts," will his work still live because of its own enduring quality? This is a question no one can rightly answer, but if the object of poetry is to stir our emotions and make us feel and think, by setting problems before us, at least McNeill has not written in vain, and if, as Carlyle says,¹ sincerity, the power to make the humblest subject interesting, and a "keenness of insight that keeps pace with keenness of feeling" are the characteristics of the true poet, we may give him that title.

Thus, although we find in McNeill's poetry much that is commonplace and, occasionally, the record of a man who was driving a talent, we find more that is stamped with the quality of genius. Dr. Graham, in speaking of his work has said: "It is a collection deeply sympathetic and true, with real sweetness and with inspiration equally real and true. Conviction of great poetic power we seldom feel, in reading it, but the presence of the divine gift of poetry we are always sensible of—the gift to minister to some need of the spirit, as when a simple heart-song speaks the heart of all mankind."²

We North Carolinians who labor to a certain extent under a McNeill cult bespeak for him no other place than that of a minor poet who has written a score or so of poems that command the hearts of all who are susceptible to beauty. But, it is enough that we call him poet; the world of poetry is a very wide one, for it includes not only a Shakespeare and a Milton, but also those who make a simple appeal to the heart of the reader, often lacking in the greater poets—a Longfellow, and even a McNeill.

We hail him as poet, and better still we hail him as pioneer of a new movement in the Old North State—a movement away from materialism and artificiality back to simple life and elemental passions. To the state with which he was so closely identified, his breadth of sympathy and high ideals of art

¹ Carlyle, Thomas: *Essay on Burns*.

² Graham, E. K.: *The Poetry of John Charles McNeill*.

should be a constant protest against the hindrances of the past, and a strong incentive to a rich future.

"Were I to symbolize North Carolina in a piece of splendid sculpture, I should image no Rip Van Winkle, musty with traditions and prejudices of the past, awaking from an antebellum dream. It should be represented by no man of middle age, fatigued with the heat and labor of the day, struggling up a steep acclivity to the precarious pinnacle of materialistic success. It should be symbolized as a youth, just stretching his limbs in readiness for the part he is so soon to play in the spiritual life of the nation. The head should not be hung in shame for imputed backwardness or rebelliousness in the past, but held high, the eyes uplifted, the face transfigured by the light of the ideal, and wearing an expression which gladly says Yea to all the Universe. And the face of this statue should be the face of John Charles McNeill."¹

¹ Henderson, Archibald: John Charles McNeill.

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HONOR ROLL

FIRST SEMESTER, 1925-1926

FIRST HONOR

BARNWELL, BERTHA
BEAVERS, JANE
BOWERS, MAUDE
BRASWELL, OLEENE
BYRUM, GLADYS
CARROLL, IVA
DAIL, KATIE
DUNNING, DOROTHY
EAGLES, MARGARET
ELKINS, ELSIE
FORDHAM, MAE
HOGGARD, MABEL CLAIRE
HORNER, ANNIE
JAMES, MABEL
JOLLY, EVELYN

LEONARD, PAIGE
LINEBERRY, MARGARET
LINEBERRY, FOY
MADDRY, KATHERINE
MAYNARD, MARTHA
O'KELLEY, MARY
PEEBLES, MARY
PURNELL, ELIZABETH
SCARBOROUGH, FRANCES
SCARBOROUGH, JULIA MOORE
SEAWELL, MARY ROBERT
STRICKLAND, JESSIE BELLE
THOMAS, BESS
WALTON, KATIE LEE
WHEELER, MARGARET

SECOND HONOR

ABBOTT, ANNABELLE
ALDERMAN, MARY
ANGE, FANNIE MAE
BAITY, HAZEL
BRANCH, VIRGINIA
BUFFALOE, ELIZABETH
CAVENAUGH, FLORA
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DAVIS, RUBY
EAGLES, MATTIE LEE
ELLIOTT, MADALINE
HARRIS, FRANCES

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HEWLETT, BETTY
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LANE, ELINOR
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PITTMAN, OLIVE
STROUD, BEULAH
WARRICK, LEONE
WEATHERSPOON, LAURA
WILLIAMS, LENA MAE

POINTS				
<i>No. of classes per week</i>		<i>Points for first honor</i>		<i>Points for second honor</i>
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GRADES

A, gives 3 points per semester hour of credit
B, gives 2 points per semester hour of credit
C, gives 1 point per semester hour of credit
D, gives 0 point per semester hour of credit
E, gives -1 point per semester hour of credit
F, gives -2 point per semester hour of credit

Series 19

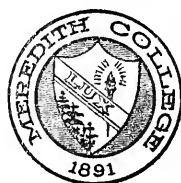
MARCH, 1926

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Meredith College

Raleigh, North Carolina

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Twenty-seventh Catalogue Number

Announcements for 1926-1927

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1926

JANUARY							MAY							SEPTEMBER						
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Calendar for the Year 1926-1927

Sept. 8.	Wednesday	FIRST SEMESTER begins. Examinations for making up conditions and deficiencies.
Sept. 8-9.		MATRICULATION and REGISTRATION of all Students.
Sept. 10.	Friday	LECTURES and CLASS WORK begin.
Nov. 25.	Thursday	THANKSGIVING DAY, a holiday.
Dec. 6.	Monday	Examinations for making up conditions and deficiencies.
Dec. 21.	Tuesday	2:30 p.m. CHRISTMAS RECESS begins.
Jan. 5.	Wednesday	8:30 a.m. CHRISTMAS RECESS ends.
Jan. 14-25.		MATRICULATION and REGISTRATION of new Students.
Jan. 19-25.		FIRST SEMESTER examinations.
Jan. 26.	Wednesday	SECOND SEMESTER begins.
Jan. 26.	Wednesday	FOUNDERS' DAY, a half holiday.
April 15.	Friday	2:30 p.m. Spring holiday begins.
April 19.	Tuesday	8:30 a.m. Spring holiday ends.
May. 2.	Monday	Examinations for making up conditions and deficiencies.
May 5-14.		STUDENTS must submit to the dean their schedule of work for 1927-1928.
May 16-21.		SECOND SEMESTER examinations.
May 21-24.		COMMENCEMENT.

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*Died October 23, 1925.

†Died October 18, 1925.

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GRADUATE ROYAL CONSERVATORY, LEIPSIG, GERMANY, DIPLOMA IN PIANO AND THEORY;
GOLD MEDAL IN VOICE, AMERICAN CONSERVATORY, CHICAGO; OPERA
SINGER FROM COURT THEATRE, GERA AND LEIPSIG
PROFESSOR OF VOICE.

*On leave of absence, fall semester, 1925-26.

Meredith College

LOUISE BURTON OWSLEY,

DIPLOMA IN PUBLIC SCHOOL MUSIC, CINCINNATI CONSERVATORY OF MUSIC; PUPIL OF
LEO PAALZ, CINCINNATI CONSERVATORY; STUDENT OF PUBLIC SCHOOL
MUSIC, HOLLIS DANN, WEST CHESTER STATE NORMAL,
WEST CHESTER, PENNA.

PROFESSOR OF PUBLIC SCHOOL MUSIC.

LAURA C. PETERS,

CINCINNATI CONSERVATORY OF MUSIC, CINCINNATI, OHIO; STUDENT OF TIRINDELLI;
COLLEGE OF MUSICAL ARTS, INDIANAPOLIS, INDIANA; STUDENT OF
HERR FERDINAND SCHAAFER

PROFESSOR OF VIOLIN.

GENEVA YOUNGS,

DIPLOMA IN MUSIC AND ART EDUCATION, CENTRAL MISSOURI STATE TEACHERS' COLLEGE,
WARRENSBURG, MISSOURI; GRADUATE STUDY CORNELL UNIVERSITY SCHOOL OF
MUSIC; TEACHERS' COLLEGE, COLUMBIA UNIVERSITY, NEW YORK;
ARTIST PUPIL, FREDERICK H. HAYWOOD, NEW YORK
CITY; COACHING AND REPERTOIRE WITH EMIL

POLAC, WALTER GOLDE, AND KURT

SCHINDLER, NEW YORK CITY

PROFESSOR OF VOICE.

Student Assistants

JENNIE MAE HARTSFIELD,
MARGARET WARD HENDERSON,
STUDENT ASSISTANTS IN BIOLOGY.

MABEL LUCILLE ANDREWS,
DOROTHY DUNNING,
MARGARET LUCILE EAGLES,
STUDENT ASSISTANTS IN CHEMISTRY.

GLADYS LORRAINE BYRUM,
LUCY INEZ HOLLOWAY,
STUDENT ASSISTANTS IN HOME ECONOMICS

MARY ANNABEL AYSCUE,
RUTH KERR BOWDEN,
JULIA VIRGINIA EDDINS,
MADALINE ELLIOTT,
GLENNIE LEE MORGAN,
VALERIA BELLE NICHOLS,
KATIE LEE WALTON,
STUDENT ASSISTANTS IN LIBRARY.

LOIS ALICE STAFFORD,
STUDENT ASSISTANT IN PHYSICAL EDUCATION.

Committees of the Faculty

Advanced Standing—MISS LAW, MR. BOOMHOUR, MISS BARBER, MR. CANADAY.

Appointments—MR. PERRY, MR. BROWN, MISS POTEAT.

Athletics—MISS ROYSTER, MISS M. M. JOHNSON, MISS D. TILLERY.

Bulletin—MISS HARRIS, MISS PORTER, MISS SMITH.

Catalogue—MR. BOOMHOUR, MR. CANADAY, MISS M. L. JOHNSON.

Classification—THE DEAN, with the heads of the departments.

Executive—PRESIDENT BREWER, DEAN BOOMHOUR, MISS COVINGTON, MISS LAW, MISS ALLEN, MISS POTEAT.

Grounds—MISS WELCH, MRS. COOPER, MR. FERRELL.

Lectures—MR. RILEY, MISS WINSTON, MISS HARRIS.

Library—MR. FREEMAN, MISS ALLEN, MISS BREWER.

Public Functions—MISS COVINGTON, MR. BROWN, MRS. FERRELL.

Concerts—MR. BROWN, MISS CRAWFORD, MISS PARSONS.

Officers of the Alumnae Association, 1925-1926

President—NELL ADELAIDE PASCHAL, '16.....Greenville, S. C.

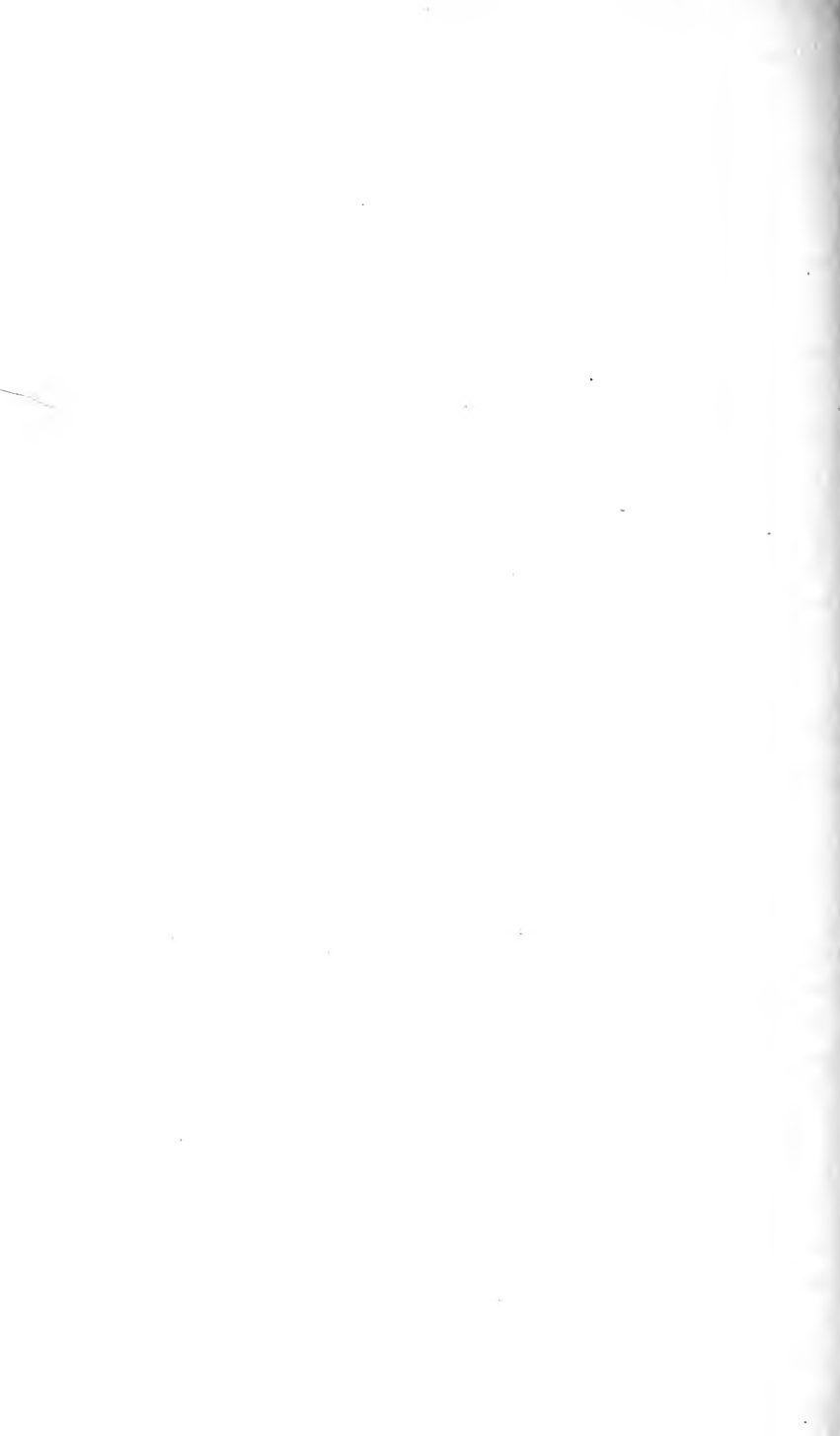
Vice-President—MRS. A. S. BRIDGES, '15.....Wakefield, N. C.

Recording Secretary—MARGARET IRENE BRIGHT, '07.....New Hill, N. C.

Corresponding Secretary—Lulie Reynolds, '21.....Raleigh, N. C.

Treasurer—KATHERINE MATTHEWS, '18.....Wagram, N. C.

Alumnae Editor of Twig—ROSA PASCHAL, '02.....Greenville, S. C.



Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

Location

Meredith College is admirably located near the western boundary of the city of Raleigh. That Raleigh is an educational center is clearly shown by the number of schools and colleges located in its midst. The city is situated on the edge of a plateau which overlooks the coastal plain and is 365 feet above the sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The site on which stand the buildings of Meredith College is 470 feet above the sea-level and contains 130 acres of land. State highways numbers 10 and 50 pass through the southern edge of the property and there is a frontage of 1,800 feet on the Seaboard and Southern railroad tracks. The water supply is excellent; it comes from a short, never-failing stream which has a controlled watershed, and it is regularly tested by experts.

During the Christmas holidays the College was moved to new buildings on the new site located about three miles west of the State Capitol. When the students returned from their vacation on January 5, 1926, they were ushered into new quarters, which they found to be entirely satisfactory.

There are two groups of buildings. One group consists of permanent, fireproof, structures and provides four dormitories, a library and administration building, and a dining room and kitchen building. The dormitories are three stories in height and will accommodate one hundred and twenty-five students each. The dormitories are so arranged that there is a bathroom between each two living rooms. Each living room provides for two students and there is a separate closet for each occupant.

The other group of buildings consists of three temporary structures. One of these provides for auditorium and music studios and practice rooms. A second one has accommodations for the science departments. The equipment in these laboratories is the best that can be procured. The third building in this group provides classrooms and offices for other departments.

Laboratories

Laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are twelve thousand five hundred volumes and three thousand five hundred pamphlets in the library. These have been selected by heads of departments and are in constant use by students. One hundred and fifty-one magazines, fifty-two college magazines, and fifteen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some twenty thousand, and the State Library of fifty-two thousand volumes, are open to students. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required, also, to attend Sunday School and church services each Sunday morning, five absences without excuse being allowed during the year.

The Baptist Students Union Cabinet is the connecting link for all of the religious organizations of the college. The president of each of these organizations is a member of this cabinet and in this way the interest of each is conserved and all are mutually helpful.

The Young Woman's Christian Association is one of the religious organizations of the college. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held two Sunday evenings each month.

The Young Woman's Auxiliary has an independent corps of officers and maintains a definite denominational affiliation. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches and reported to treasurer of Young Woman's Auxiliary. Its meetings occur twice each month, alternating with those of the Y. W. C. A., on Sunday evenings, with one of the nine circles in charge of the program.

The seven B. Y. P. U.'s meet every Wednesday evening. They reach every member and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to fit each one for an efficient, intelligent work in Sunday School.

During the past year there have been two Bands of Student Volunteers, one for work on foreign fields, the other for work in the home land. Each of these bands is represented on the Baptist Student Union Cabinet by its president.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Recognition

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold degrees are eligible for full membership in the American Association of University Women. Credits from Meredith College are given highest recognition by all standardizing agencies and graduates are accepted for study for post graduate degrees in universities throughout the country.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All resident students are required to take two hours a week of Physical Education. Seniors who have passing grades for six semesters will be exempt. As far as possible students are organized in classes according to the number of years that they have had the work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in the spring, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletics committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped infirmary, under the direction of an efficient nurse, is maintained for benefit of students unable to attend regular work on account of sickness.

The physician in charge holds office hours at the college, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

In each society there is offered a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society is the gift of Mr. Paschal Andrews Carter, of New York

City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig*.

Expenses

	<i>Per Semester</i>
Board in main dining room, literary tuition, room (with light, heat, and water), and other college fees.....	\$250.00
With board in Meredith Club.....	207.50

The room reservation fee of \$10.00, paid before assignment of room, and the matriculation fee of \$25.00, paid at time of registering, are included in the above charges and are credited on the semester's account.

Departmental fees are extra, as follows:

	<i>Per Semester</i>
Public School Music.....	\$5.00
Piano .....\$37.50,	45.00
Organ	45.00
Violin	45.00
Voice .....\$35.00, \$37.50	45.00
Art	35.00
Chemical laboratory fee.....	2.50
Biological laboratory fee.....	2.50
Physics laboratory fee.....	2.50
Cooking laboratory fee.....	7.50
Sewing laboratory fee.....	1.00
Use of piano one hour daily.....	4.50
For each additional hour.....	2.25
Use of pipe organ, per hour.....	.25
Laundry (flat work only).....	5.00

Expenses of Day Students

	<i>Per Semester</i>
Tuition	\$60.00
Library fee	2.50
	<hr/> \$62.50

Departmental fees are extra, according to courses taken.
See statement of departmental fees above.

Expenses of Special Day Students	Per Semester
For one-class course.....	\$20.00
For two-class course.....	\$40.00
For three-class course	\$60.00

Subjects with laboratory courses require payment of laboratory fees.

In view of the uncertainty of prices of supplies, the charge for board cannot be guaranteed. It is hoped, however, that no increase will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, \$5.00.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be refunded. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of \$10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The cost of table board in this way is reduced to \$57.50 a semester, and is payable in monthly installments. This year 140 students have taken their meals in the club.

The student budget fee is required of all resident students and of all day students taking as many as three subjects. This fee meets all of a student's obligations to the several student organizations and includes subscriptions to the three student publications. The fee amounts to \$14.75 and is handled through the Student Government Committee.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of \$25 before registering with the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of \$1 and to show receipt for the same to the dean. This special fee of \$1 will be required of those who are late in entering as well as those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration, see page 10.

To secure rooms, application must be accompanied by a deposit of \$10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The \$10 room fee deposit and the \$25 matriculation fee will be deducted from the first bill of each semester.

Needs of the College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders.

There is also urgent need for removing the burden of debt and providing for the completion of the plan for the first unit of buildings all to be erected out of fireproof materials. Such an enterprise affords unsurpassed opportunities for the establishment of permanent memorials. Among the needs are included the following:

1. Music Building and Auditorium.
2. Building for classrooms and laboratories.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numerous small gifts; hence we suggest the following forms to any desiring to make a bequest to the college in their wills:

I give and bequeath to Meredith College the sum of.....
dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be invested and called the.....
Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be used for a.....building.....

*Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate, and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college. Application for taking college entrance examinations should be made to the high school principal or county superintendent before school closes for the summer.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college, provided the deficiencies do not exceed two units. Deficiencies that are not made up by regular class work must be satisfied by the middle of the second year. Deficiencies that are made up by regular class work must be satisfied by the beginning of the third year. Students who do not comply with these regulations will be required to withdraw from the college.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recita-

tions or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer :

English	3	units
Mathematics {	Algebra	1.5 units
	Plane Geometry	1 unit
*Foreign Languages {	Latin	
	French	
	German	
	Spanish	
†Electives	5.5	units
Total.....		15 units

The elective units must be chosen from the following: English, one unit; Algebra, Solid Geometry, Trigonometry, Commercial Arithmetic, one-half unit each; History, one to four units; Bible, one unit; Physiology, Physical Geography, Physics, Botany, Chemistry, General Science, Cookery, Commercial Geography, one-half or one unit each; Foreign Language or Languages not counted among required subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration*.—All students, upon arrival at the college, should report at the office of the president and register.

2. *Matriculation*.—On September 8 and 9 all students should report at the office of the bursar and pay the required fee.

*At least two years of work must be completed in every foreign language.

†Not more than four half-unit courses will be counted.

‡Not more than two units of vocational subjects will be counted.

Matriculation for the second semester must be completed on or before January 25.

3. *Classification.*—On September 8 and 9 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 25.

Definition of Entrance Requirements

ENGLISH (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1926-1928

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer

study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1926-1928

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Cooper, *The Last of the Mohicans*; Dickens, *A Tale of Two Cities*; George Eliot, *Silas Marner*; Scott, *Ivanhoe* or *Quentin Durward*; Stevenson, *Treasure Island* or *Kidnapped*; Hawthorne, *The House of the Seven Gables*.

Group II. Shakespeare, *The Merchant of Venice*, *Julius Caesar*, *King Henry V.*, *As You Like It*, *The Tempest*.

Group III. Scott, *The Lady of the Lake*; Coleridge, *The Ancient Mariner*, and Arnold, *Sohrab and Rustum*; a collection of representative verse, narrative and lyric; Tennyson, *Idylls of the King* (any four); *The Æneid* or *The Odyssey* in a translation of recognized excellence, with the omission, if desired, of Books I-V, XV, and XVI of *The Odyssey*; Longfellow, *Tales of a Wayside Inn*.

Group IV. *The Old Testament* (the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverly Papers*; Macaulay, *Lord Clive* or *History of England*, Chapter III; Franklin, *Autobiography*; Emerson, *Self-Reliance and Manners*.

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of scientific writings (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); a selection of modern plays (about 150 pages). All selections from this group should be works of recognized excellence.

2. Books for Study.

One selection is to be made from each of Groups I and II, and two from Group III.

Group I. Shakespeare, *Macbeth*, *Hamlet*.

Group II. Milton, *L'Allegro*, *Il Penseroso*, and either *Comus* or *Lycidas*; Browning, *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down in the City*, *The Italian in England*, *The Patriot*, *The Pied Piper*, "*De Gustibus*"—, *Instans Tyrannus*, *One Word More*.

Group III. Burke, *Speech on Conciliation with America*; Macaulay, *Life of Johnson*; Arnold, Wordsworth, with a brief selection from Wordsworth's Poems; Lowell, *On a Certain Condescension in Foreigners*, and Shakespeare *Once More*.

FRENCH (2 units) *

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading.

Bird's, *Beginner's French*; Méras et Roth, *Petit Contés de France*; or Guerber, *Contes et Légendes*; Mairét, *La Tache du Petit Pierre*; Lavissee, *Histoire de France, Cours Elementaire*; Ballard, *Stories for Oral French*.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon*; or Augier, *Le Gendre de M. Poirier*; George Sand, *La Mare au Diable*; Lamartine, *La Révolution Française*; Mérimée, *Colomba*; Daudet, *Contes Choisis*; Pattou, *Causeries*; *Les Récits Historiques*.

*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

GERMAN (2 units)***FIRST-YEAR GERMAN (1 UNIT)**

A. Drill in pronunciation; Thomas, *German Grammar*. Texts for reading:

Zinnecker, *Deutsch für Anfänger*; Ballard and Krause, *Short Stories for Oral German*; Müller and Wenckebach, *Glück Auf*; Storm, *Immensee*; Wilhelmi, *Einer muss heiraten*; Arnold, *Fritz auf Ferien*; Thomas, *Practical German Grammar*.

SECOND-YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädchen von Treppi*; Allen, *Vier Deutsche Lustspiele*; Hatfield, *German Lyrics and Ballads*; Hillern, *Höher als die Kirche*; Wildenbruch, *Das Edle Blut*.

LATIN (4 units)*†**FIRST-YEAR LATIN (1 UNIT)**

- (1) A thorough knowledge of forms and principles of syntax.

SECOND-YEAR LATIN (1 UNIT)

- (2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

- (3) Cicero, six orations, including the Manilian Law. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

- (4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

* Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

†The work of schools which follow the recommendations of the report of the Classical investigation will also be accepted for any year of high school work.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

- (a) Ancient History to the fifth century or to about 800 A.D., or Early European History to about the beginning of the eighteenth century (1 unit).
- (b) Mediæval and Modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).
- (c) English History (1 unit).
- (d) American History (1 unit).
- (e) Civics ($\frac{1}{2}$ unit).

MATHEMATICS (2.5 units)***ALGEBRA (1.5 UNITS)**

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binominal theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY ($\frac{1}{2}$ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and

*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

Entrance credit of one unit may be allowed for work in one or more of the following branches of Religious Education: (1) Bible History, (2) Sunday School Pedagogy, (3) Missions.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE ($\frac{1}{2}$ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography*.

PHYSICS ($\frac{1}{2}$ UNIT OR 1 UNIT)*

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics*.

BOTANY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relations of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

*Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

CHEMISTRY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING ($\frac{1}{2}$ UNIT OR 1 UNIT)*

A full unit in Cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

*Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A first-year student must pass three semester hours; a second-year student, six semester hours; a third or fourth-year student nine semester hours, during any given semester in order to be eligible for admission the next semester.

A first-year student must pass eighteen semester hours, all other students twenty-one semester hours during the year in order to be eligible for admission for the next year.

A student who is conditioned on any of the work of a semester will be given only one examination for the removal of the condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on the second Wednesday of the next September. Conditions for the work of the

second semester must be removed on the second Wednesday of the next September or on the first Monday of the next December. If the student does not remove the condition at one of these two times, she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations.

A senior who does not have all conditions satisfied at the time specified will be dropped from the senior class. She will be given one opportunity to make up each condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate. During her college course she must make grades sufficient to entitle her to sixty points. Students who enter after the session of 1924-1925 will be required to make grades sufficient to be entitled to seventy-five points.*

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester.

No student may take more than sixteen hours work unless she passed in fifteen hours the preceding semester and has permission from the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The only degree conferred is that of Bachelor of Arts.

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree, 53 or 51 are prescribed, 36 are chosen from two of the groups of majors, and 31 or 33 are free electives (pages 41-42).

*A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

Requirements for the A.B. Degree

1. *Requirements without option:*

	<i>Semester hours</i>
English 10-11, freshman year.....	6
English 20-21, sophomore year.....	6
Religious Education 20, 21, sophomore or junior years	6
Psychology 30, junior year.....	3

2. *Required with option:*

Three subjects from Group I and two subjects from Group II, except that students who received entrance credit of one or more units in Chemistry, Biology, or Physics may choose four subjects in Group I and one subject for which no entrance credit was received from Group II.

GROUP I	<i>Semester hours</i>
Latin, freshman year.....	6
A Modern Foreign Language (French or German or Spanish), freshman or sophomore year.....	6
Mathematics 10-11, freshman or sophomore year.....	6
History 10-11, freshman or sophomore year.....	6

GROUP II

Chemistry 10-11, freshman or sophomore year.....	8
Biology, freshman or sophomore year.....	6
Physics 30-31, junior or senior year.....	6

3. *Electives to be distributed as follows:*

(a) Two major subjects to aggregate at least thirty-six semester hours and not less than twelve semester hours in either. Major courses may be selected from the following: (1) Biology, (2) Chemistry, (3) Economics and Sociology, (4) Education, (5) English, (6) French, (7) German, (8) Greek, (9) History, (10) Home Economics, (11) Latin, (12) Mathematics, (13) Religious Education, (14) General Science.

(b) Free electives sufficient to make a total of one hundred twenty semester hours, when added to the required and major subjects. Free electives may include any subject offered as a major, not previously included in one of the two major subjects, or may include, Astronomy, Geology, Art Education, Art History, or Theoretical Courses in Music.

If a student enters with four units of Latin and no Modern Language or with three units of Latin and two units of Modern Language, she will be required to continue one of the languages for one year, or begin another foreign language which must be continued for at least two years. If a student enters with two units in Latin and two units in a Modern Language, she will be required to continue one of the languages two years or both of the languages for one year, or one of the languages for one year and begin a third foreign language which must be continued for at least two years. If a student enters with four units of Modern Language, she will be required to continue one of those languages two years or two of them one year. At least two years work, including work that was accepted for entrance, must be completed in every foreign language that is to count towards entrance or a diploma or a degree.

SCHEDULE OF RECITATIONS

8:30—Wed. Fri.	8:30—Tues. Thu. Sat.	9:30 Mon. Wed. Fri.	9:30—Tues. Thu. Sat.	11:00—Mon. Wed. Fri.	11:00—Tues. Thu. Sat.
<p>Art Education</p> <p>Biology 12-13 (a)</p> <p>Chemistry 37</p> <p>Education 20, 21</p> <p>English 31</p> <p>English 34-35</p> <p>Latin 42, 43</p> <p>Wed.</p> <p>Cookery 20-21</p> <p>History 44-45</p> <p>Tues. Wed. Fri. Sat.</p> <p>French 6-7 (a, b)</p>	<p>Biology 41</p> <p>Chemistry 10-11 (a), 32, 33</p> <p>Education 30 (a), 33</p> <p>English 10-11 (a, b)</p> <p>English 20-21 (a, b)</p> <p>Mathematics 30-31, 13</p> <p>Sociology 26, 27</p> <p>Latin 22, 23, Tues. only</p> <p>Thu. Sat.</p> <p>Latin 20, 21</p> <p>Tues. Wed. Fri. Sat.</p> <p>French 6-7 (a, b)</p>	<p>Biol. 12-13 (b) Wed. Fri.</p> <p>Economics 20-21</p> <p>Education 32</p> <p>English 10-11 (c), 40, 41</p> <p>English 20-21 (c), 40, 41</p> <p>French 6-7 (c), T. W. F. S.</p> <p>French 10-11 (a, b)</p> <p>Greek 20-21</p> <p>History 10-11 (a)</p> <p>Latin 8-9 (a)</p> <p>Mathematics 10-11</p> <p>Mathematics 20-21</p> <p>Physics 30-31</p> <p>Religious Ed. 44, 45</p>	<p>Biology 11, 40</p> <p>Chemistry 10-11 (b)</p> <p>Economics 11</p> <p>Education 10-11 (a), 40, 43</p> <p>English 10-11 (d)</p> <p>English 20-21 (d), 42, 43</p> <p>French 6-7 (c), T. W. F. S.</p> <p>French 10-11 (c, d), 20, 21</p> <p>Home App. 10</p> <p>History 46</p> <p>Latin 10-11 (a)</p> <p>Mathematics 10-11 (a)</p> <p>Mathematics 40-41</p> <p>Religious Ed. 20, 21 (a)</p>	<p>Biol. 12-13 (c) Wed. Fri.</p> <p>Education 30-31 (b)</p> <p>English 10-11 (e)</p> <p>English 20-21 (e)</p> <p>English 36-37</p> <p>History 10-11 (b)</p> <p>History 30-31</p> <p>Home Ec. 33</p> <p>Latin 8-9 (b)</p> <p>Mathematics 10-11 (b, c)</p> <p>Religious Ed. 20-21 (b)</p> <p>Tues. Thu. Fri. Sat.</p> <p>French 4-5</p> <p>German 4-5</p>	<p>Biology 20-21 Tues.</p> <p>Biology 30-31</p> <p>Education 46, 49</p> <p>English 10-11 (f)</p> <p>History 10-11 (b)</p> <p>History 30-31</p> <p>Home Ec. 33</p> <p>Latin 8-9 (b)</p> <p>Religious Ed. 10, 11</p> <p>Tues. Thu. Fri. Sat.</p> <p>French 4-5</p> <p>German 4-5</p>
<p>Laboratory</p> <p>Chemistry 34</p>	<p>Laboratory</p> <p>Biol. 12-13 (a), Tues. Thu.</p>	<p>Laboratory</p> <p>Chem. 34, Wed. Fri.</p>	<p>Laboratory</p> <p>Biol. 12-13 (a), Tues. Thu.</p>	<p>Laboratory</p> <p>Biol. 12-13 (b), Mon. Wed.</p> <p>Chem. 10-11 (d), Wed. Fri.</p> <p>Cookery 30-31, Mon.</p>	<p>Laboratory</p> <p>Biol. 12-13 (c), Tues. Thu.</p> <p>Chem. 10-11 (a) Tues. Thu.</p>
<p>12:00—Mon. Wed. Fri.</p>	<p>12:00—Tues. Thu. Sat.</p>	<p>1:30—Mon. Wed. Fri.</p>	<p>1:30—Tues. Thu. Sat.</p>	<p>2:30 to 3:30—Wed. Fri.</p>	
<p>Cookery 30, Wed. only</p> <p>Education 30 (c)</p> <p>English 10-11 (g)</p> <p>French 10-11 (e)</p> <p>Greek 32, 33</p> <p>History 10-11 (c)</p> <p>Mathematics 42, 43</p> <p>Religious Education 30, 31</p> <p>Wed. Fri.</p> <p>English 44-45</p> <p>Dietetics 31</p> <p>Foods 30, Wed.</p> <p>French 42-43</p> <p>German 20-21</p> <p>English 30-31, Mon.</p>	<p>Chemistry 20-21</p> <p>Chemistry 32-33</p> <p>Education 10-11 (b)</p> <p>English 10-11 (b)</p> <p>English 20-21 (f)</p> <p>English 32-33</p> <p>French 30-31</p> <p>German 10-11</p> <p>History 10-11 (d)</p> <p>History 24-25</p> <p>Household Mgt. 34-35</p> <p>Latin 10-11 (c)</p> <p>Mathematics 10-11 (d, e)</p>	<p>Biol. 32, 33, Fri. 1:30, Sat. 12</p> <p>Chemistry 10-11 (c)</p> <p>Education 20-21, Mon. only</p> <p>English 10-11 (k), 40, 41</p> <p>History 10-11 (e)</p> <p>History 22-23</p> <p>Latin 6-7</p> <p>Mathematics 10-11 (f)</p> <p>Mathematics 10-11 (f)</p> <p>French 40, 41</p> <p>Textiles 36, 37</p> <p>Mon. Tues. Thu. Fri.</p> <p>German 6-7</p> <p>French 6-7 (c)</p>	<p>Astronomy</p> <p>Biology 20-21, Sat.</p> <p>Education 10-11 (l)</p> <p>Economics 30-31</p> <p>French 10-11 (f)</p> <p>Geology 10-11 (f)</p> <p>History 10-11 (f)</p> <p>Tuesday</p> <p>Chemistry 34</p> <p>Tues. Thu.</p> <p>Latin 40, 41</p> <p>Tues. Wed. Thu. Fri.</p> <p>German 6-7</p> <p>French 6-7 (c)</p>	<p>Art History</p>	
<p>Laboratory</p> <p>Biol. 12-13 (b), Mon. Wed.</p> <p>Chem. 10-11 (a), Wed. Fri.</p> <p>Cookery 30-31, Mon.</p>	<p>Laboratory</p> <p>Biol. 12-13 (d), Mon. Fri.</p> <p>Biol. 32-33, Mon. Wed.</p> <p>Chem. 10-11 (c), Mon. Fri.</p> <p>Chemistry 20-21, Wed.</p>	<p>Laboratory</p> <p>Biol. 20-21, Tues. Thu.</p> <p>Biology 32, 33, Sat.</p> <p>Cookery 20-21, Tues. Thu.</p>	<p>Laboratory</p> <p>Biol. 20-21, Tues. Thu.</p> <p>Biology 32, 33, Sat.</p> <p>Cookery 20-21, Tues. Thu.</p>	<p>Laboratory 2:30 to 4:30</p> <p>Biol. 12-13 (e), Tues. Thu.</p> <p>Biol. 20-21, Tues.</p> <p>Cookery 20-21, Tues. Thu.</p>	

Courses of Instruction

NOTE.—A course given an even number is offered the first semester; a course given an odd number is offered the second semester. A course given two numbers separated by a hyphen continues through the year; a course given two numbers separated by a comma consists of two parts, and either part or both parts may be taken.

Courses given a number less than 20 are intended for freshmen; those numbered 20 to 29 for sophomores; 30 to 39 for juniors; above 39 for seniors.

I. Biology

LENA AMELIA BARBER, *Professor.*

DR. ELIZABETH DELIA DIXON CARROLL, *Professor of
Physiology and Hygiene.*

MARY FRANCES WELCH, *Instructor in Physiology.*

11. Elementary Physiology and Hygiene.

Required of students majoring in Home Economics. Elective for others. Second semester. Tuesday, Thursday, Saturday, 9:30.

This course includes a study of the general structure of the body, especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

TEXT.—Hough and Sedgwick, *The Human Mechanism.*

12-13. General Biology.

Required of freshmen majoring in Home Economics who have not had High School Biology. Elective for others. Two lectures and four laboratory hours a week. Six semester hours credit. Lectures: Sec. (a), Wednesday, Friday, 8:30; Sec. (b), Wednesday, Friday, 9:30; Sec. (c), Wednesday, Friday, 11:00. Laboratory: Sec. (a), Tuesday, Thursday, 8:30-10:30; Sec. (b), Monday, Wednesday, 11:00-1:00; Sec. (c), Tuesday, Thursday, 11:00-1:00; Sec. (d), Monday, Friday, 2:30-4:30; Sec. (e), Tuesday, Thursday, 2:30-4:30.

This course aims to present the most important biological facts and principles, and so to relate them that the student can apply them

to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the role of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environment, disease, death, the role of micro-organisms, growth, reproduction and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, \$2.50.

TEXT.—Burlingame, Heath, Martin, and Pierce, *General Biology*.

20. Elements of Cryptogamic Botany.

Prerequisite: Biology 12-13, or a year of standard high school Biology or Botany. Two lectures and six hours laboratory a week. First semester. Four semester hours credit. Lectures: Tuesday, 12:00; Saturday, 1:30. Laboratory: Tuesday, Thursday, 1:30-4:30.

A study of the morphology and life history of types of algae, fungi, liverworts, mosses, and ferns.

Laboratory fee, \$2.50.

21. Plant Taxonomy.

Prerequisite: Biology 12-13, or a year of standard high school Biology or Botany. One lecture and six hours laboratory a week. Second semester. Three semester hours credit. Lecture: Saturday, 1:30. Laboratory and field studies: Tuesday, Thursday, 1:30-4:30.

A study of the external morphology, identification, classification, and distribution of plants in the vicinity.

Laboratory fee, \$2.50.

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; and hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS.—Kirk, *Handbook of Physiology*; Flint, *Human Body*; Martin, *Human Body*; Schaffer and Flint, *American Textbook of Physiology*; Gray, *Anatomy*.

32. Invertebrate Zoology.

Prerequisite: Biology 12-13, or a year of standard high school Biology or Zoology. First semester. Four semester hours credit. Lectures: Friday, 1:30; Saturday, 12:00. Laboratory: Monday, Wednesday, 1:30-4:30.

This course deals with the morphology, physiology, life history and economic importance of a series of invertebrate animal types.

Laboratory fee, \$2.50.

33. Comparative Anatomy of Vertebrates.

Prerequisite: Biology 12-13, or Biology 32 or its equivalent. Second semester. Four semester hours credit. Hours same as for course 32.

The lectures deal with the morphology, physiology, and development of the various vertebrate organs and systems of organs. Various vertebrate types, including fish, amphibia, reptiles, birds, and mammals, will be dissected in the laboratory.

Laboratory fee, \$2.50.

40 or 41. Genetics.

Prerequisite: Biology 12-13 or its equivalent. Three hours a week. First or second semester. Three semester hours credit. First semester. Tuesdays, Thursdays, Saturdays, 9:30. Second semester. Tuesdays, Thursdays, Saturdays, 8:30.

The aim of this course is to familiarize the student with the principles of heredity and variation. Results of genetical investigations in progress in both the departments of Botany and Zoology will be presented.

II. Chemistry

LULA GAINES WINSTON, *Professor*.

MARY MARTIN JOHNSON, *Associate Professor*.

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Elective for others. Eight semester hours credit. Lectures: Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (a), Tuesday, Thursday, 11:00-1:00; Sec. (b), Wednesday, Friday, 11:00-1:00; Sec. (c), Monday, Friday, 2:30-4:30.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, \$5.

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Eight semester hours credit. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, 11:00-1:00; Wednesday, 2:30-4:30.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, \$5.

30-31. Quantitative Analysis.

Elective. Prerequisite: Chemistry 20-21. One recitation and six hours of laboratory work a week. Six semester hours credit.

The year is devoted to the study of standard methods of determining the common bases and acids.

First Semester—Gravimetric Analysis.

Second Semester—Volumetric Analysis.

32-33. Applied Chemistry.

Elective. Prerequisite: Chemistry 20-21. Tuesday, Thursday, Saturday, 12:00.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials and the equipment required.

First Semester—Inorganic Chemistry.

Second Semester—Organic Chemistry.

34. Organic Chemistry—Carbocyclic Compounds.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Lecture: Tuesday, 1:30. Laboratory: Wednesday, Friday, 8:30-10:30.

This course is intended primarily for students preparing to study medicine. The laboratory periods are devoted to the preparation of the carbocyclic compounds, while the recitations are taken up with a theoretical study of these compounds.

35. History of Chemistry.

Elective. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.

37. Methods of Teaching Chemistry.

Elective. Prerequisite: one elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit.

The chief aim is to prepare students to teach Chemistry in the high schools.

III. Education, Psychology

HERBERT JUDSON PERRY, *Professor*.

LILLIAN PARKER WALLACE, *Instructor*.

CAROLINE ROBINSON BIGGERS, *Instructor*.

All of the courses listed below receive credit toward State teachers' certificates. While most of them have been planned for that purpose, they possess large cultural values and will be found helpful in preparation for life.

Students majoring in this department are urged to elect Biology 12-13 or 20-21 not later than their sophomore year; and Education 10-11 and 20-21 in the freshman and sophomore years. Approximately nine semester hours must be elected from the following: Educational Psychology, Educational Measurements, Principles of Education; and three semester hours from the following: Methods of Teaching, School Management, Child Psychology, History of Education.

10-11. Introduction to Education.

Elective for freshmen. Sec. (a), Tuesday, Thursday, Saturday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 12:00.

A basal course planned to orient the student and give a broad general outline of the teacher's work.

20-21. General Psychology.

Elective for freshmen. This course meets the requirement in Psychology. Monday, 1:30; Wednesday, Friday, 8:30.

More explanations and applications are possible than in 30, and a better preparation is afforded for the work of the junior and senior years in this and other departments.

30. General Psychology.

Required for the A.B. degree, except for those who have taken 20-21. Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Monday, Wednesday, Friday, 11:00; Sec. (c), Monday, Wednesday, Friday, 12:00.

31. Educational Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 11:00.

A detailed study of the learning process with applications to teaching.

32. Methods of Teaching.

Elective for juniors and seniors. Prerequisite or parallel: General Psychology. Monday, Wednesday, Friday, 9:30.

33. Child Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 8:30.

40. History of Education.

Elective for juniors and seniors. Prerequisite: History 10-11. Tuesday, Thursday, Saturday, 9:30.

43. Educational Measurements.

Elective for juniors and seniors. Tuesday, Thursday, Saturday, 9:30.

*[45. Principles of Secondary Education.

Elective for seniors.]

46. Principles of Education.

Elective for seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 11:00.

47. Observation.

Elective for juniors and seniors. Prerequisite: 32.

*[48. Educational Sociology.

Elective for seniors. Prerequisite: General Psychology, Sociology 26 or 27.]

*Not given 1926-1927.

49. School and Classroom Management.

Elective for seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 11:00.

50. Special Methods of Teaching.

Courses are offered in Special Methods of Teaching Art, Chemistry, English, French, History, Latin, and Mathematics, which courses are described under the various departments and receive professional credit toward State Certificates.

IV. English*

JULIA HAMLET HARRIS, *Professor*.

†MARY LYNCH JOHNSON, *Associate Professor*.

MARY LOOMIS SMITH, *Assistant Professor*.

ELEANOR MAY YOUNG, *Assistant Professor*.

SARAH LUCILE BURRIS, *Instructor*.

ELIZABETH BURDEN PARKER, *Instructor*.

10-11. English Composition.

Required of freshmen. Three hours a week. Tuesday, Thursday, Saturday, 8:30, 9:30, 11:00, 12:00, 1:30; Monday, Wednesday, Friday, 9:30, 11:00, 12:00, 1:30.

Composition based on selected masterpieces of literature. Weekly themes and conferences.

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week. Tuesday, Thursday, Saturday, 8:30, 9:30, 12:00; Monday, Wednesday, Friday, 9:30, 11:00.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

*A college course in Latin of at least four semester hours will be required of all students who take a major in English.

†On leave of absence, 1925-1926.

30, 31. English Composition.

Open to juniors and seniors. Required of all juniors who need special drill in writing. Monday, 12:00.

32-33. Shakespeare.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 12:00.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports, papers, and conferences.

34-35. Advanced Writing.

Open to juniors and seniors. Excellence in English 10-11 a prerequisite. Wednesday, Friday, 8:30.

Papers, conferences, lectures, readings.

36-37. Milton and His Contemporaries.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

Detailed study of the poetry and of selections from the prose of *Milton*; study of selections from the outstanding prose writers and lyric poets of the age. Reports and papers.

40-41. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Monday, Wednesday, Friday, 9:30.

Careful study of *Wordsworth*, *Shelley*, *Keats*, *Tennyson*, and *Browning*; selections from *Coleridge*, *Byron*, *Scott*, *Arnold*, *Rossetti*, *Morris*, and *Swinburne*.

42-43. The Principles of Literary Criticism.

Open to seniors. Tuesday, Thursday, Saturday, 9:30.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers.

44-45. Oral English.

Open to juniors and seniors. Wednesday, Friday, 12:00.

This course is planned to aid the student in oral interpretation of literature and to encourage self-confidence, clearness and force in speaking. Study of phonetics, enunciation, phrasing, inflection, tones of voice; outlining of famous speeches; exercises in interpreting masterpieces, in dramatization and speech-making.

V. French

CATHERINE ALLEN, *Professor.*

LOUISE PORTER, *Associate Professor.*

HERMINE STUEVEN, *Assistant Professor.*

ANN ELIZA BREWER, *Instructor.*

4-5. Elementary French.

A course for those who do not offer French for entrance. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11:00.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's *Grammaire Francaise* and the new Fraser and Squair's French Grammar are recommended as standard grammars.

For texts suggested for reading, see page

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Counts one unit or six semester hours. Secs. (a), (b), Tuesday, Wednesday, Friday, Saturday, 8:30; Sec. (c), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in composition, dictation and conversation. Reading from texts suggested on page 33.

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7 or two units of French. Secs. (a), (b), Monday, Wednesday, Friday, 9:30; Secs. (c), (d), Tuesday, Thursday, Saturday, 9:30; Sec. (e), Monday, Wednesday, Friday, 12:00; Sec. (f), Tuesday, Thursday, Saturday, 1:30.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French Literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

20-21. French Drama of the Seventeenth Century.

Prerequisite: Course 10-11. Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Academic Francaise. Corneille is studied in the *Cid*, *Horace*, *Polyeucte*; Molière in *Le Bourgeois Gentilhomme*, *Les Précieuses Ridicules*, *Tartuffe* or *Le Misanthrope*, *L'Avare*; Racine in *Athalie*, *Andromaque*, *Britannicus*.

30-31. French Poetry.

Prerequisite: Course 20-21. Tuesday, Thursday, Saturday, 12:00.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

40-41. The Teaching of French.

For students majoring in French. Wednesday, 1:30.

Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. Some practice teaching.

42-43. Development of the French Novel.

Wednesday, Friday, 12:00.

Origin of prose fiction in middle ages. General tendencies of seventeenth century fiction. The eighteenth century: the novel as a study of society. The historical novel of the nineteenth century. The tendency of the contemporary fiction.

44-45. Advanced Course in Conversation.

One hour in classroom with two hours of preparation to count as one semester hour. Open to all electing an advanced course in French.

VI. German

CATHERINE ALLEN, *Professor*.

HERMINE STUEVEN, *Assistant Professor*.

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from texts mentioned on page

6-7. Elementary German.

Prerequisite: one year of German. Counts one unit or six semester hours. Tuesday, Wednesday, Thursday, Saturday, 1:30.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read. For texts see page 34.

10-11. German Literature.

This course presupposes a good knowledge of German Grammar and the ability to understand simple German. Tuesday, Thursday, Saturday, 12:00.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading

of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

20-21. German.

Wednesday, Friday, 12:00.

Life of Goethe and *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

30-31. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation one hour. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information.

VII. History

SAMUEL GAYLE RILEY, *Professor*.

LILLIAN PARKER WALLACE, *Instructor*.

10-11. European History.

For freshmen and sophomores. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 11:00; Sec. (c), Monday, Wednesday, Friday, 12:00; Sec. (d), Tuesday, Thursday, Saturday, 12:00; Sec. (e), Monday, Wednesday, Friday, 1:30; Sec. (f), Tuesday, Thursday, Saturday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading.

22-23. Ancient History.

Prerequisite: History 10-11, or an equivalent. Monday, Wednesday, Friday, 1:30.

This course aims to meet the needs of students of the classics, and of those preparing for high school teaching.

24-25. American History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 12:00.

An outline course extending from the Period of Colonization to 1925.

30-31. Modern and Contemporary European History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 11:00.

42. The United States, 1829 to 1865.

Prerequisite: History 24-25, or an equivalent. First semester. Monday, Wednesday, Friday, 11:00.

43. Political and Social History of the United States in Recent Times.

Prerequisite: History 24-25, or an equivalent. Second semester. Monday, Wednesday, Friday, 11:00.

44-45. Teaching of History.

For seniors majoring in History. Wednesday, 8:30.

46. American Government.

Prerequisite: History 24-25, or an equivalent. First semester. Tuesday, Thursday, Saturday, 9:30.

VIII. Economics and Sociology

SAMUEL GAYLE RILEY, *Professor*.

*EVABELLE COVINGTON, *Associate Professor*.

11. Introduction to Social Science.

For freshmen and sophomores. Second semester. Tuesday, Thursday, Saturday, 9:30.

20-21. Introduction to Economics.

Open to sophomores, juniors and seniors. Monday, Wednesday, Friday, 9:30.

26. Modern Social Problems.

For juniors and seniors. First semester. Tuesday, Thursday, Saturday, 8:30.

27. Principles of Sociology.

For juniors and seniors. Second semester. Tuesday, Thursday, Saturday, 8:30.

30. Selected Modern Economic Problems.

Prerequisite: Economics 20-21. First semester. Tuesday, Thursday, Saturday, 1:30.

31. Labor Problems.

Prerequisite: Economics 20-21. Second semester. Tuesday, Thursday, Saturday, 1:30.

IX. Home Economics †

ELLEN DOZIER BREWER, *Professor*.

The courses in Home Economics are cultural courses, planned to be of service to students in the home and in any situation in life. They are not intended specifically to prepare students to teach Home Economics.

*On leave of absence, 1925-1926.

†Those majoring in Home Economics are required to take two years of college Chemistry, one year of college Biology, and one year of college Physics.

10. Home Appreciation.

Elective for freshmen and sophomores in all courses. First semester. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection, and the use of a time schedule under varying conditions.

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week. Six semester hours credit. Lecture, Wednesday, 8:30. Laboratory, Tuesday, 1:30-3:30; Thursday, 1:30-4:30.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

30. Advanced Foods.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. One lecture and two laboratory periods (one of three hours and one of two hours) per week for the first semester. Three semester hours credit. Lecture, Wednesday, 12:00. Laboratory, Monday, 11:00-1:00; Friday, 1:30-4:30.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation and serving of typical meals. Special attention is given to the economics of the food situation.

31. Dietetics.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work outside of class is required. Three semester hours credit. Lectures, Wednesday and Friday, 12:00. Laboratory, Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

33. Home Appreciation.

Elective for juniors and seniors in all courses. Second semester. Tuesday, Thursday, Saturday, 11:00.

Subject-matter similar to that outlined under Home Appreciation 10. Method of approach and application differ to suit the needs of advanced students.

34, 35. Household Management.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and income, the efficient organization and the history of the family and its economic and social relationships are discussed.

36-37. Textiles and Clothing.

One lecture and two laboratory periods of two hours each a week. Lecture: Wednesday, 1:30. Laboratory: hours to be arranged.

This course includes the study of textiles, a consideration of the economics of the clothing situation, and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns.

X. Latin and Greek

HELEN HULL LAW, *Professor.*

*ESTHER G. LYNN, *Instructor.*

ELLA GRAVES THOMPSON, *Instructor.*

Latin

6-7. Selected Orations and Letters of Cicero.

Open to those who offer two units of Latin for entrance.
Monday, Wednesday, Friday, 1:30.

8-9. Virgil; Latin Prose Composition.

Open to those who offer three units of Latin for entrance.
Virgil, *Æneid*, 1, 2, 4, 6; Ovid, *Metamorphoses*, selections;
Latin prose composition. Sec. (a), Monday, Wednesday,
Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 11:00.

10. Livy.

Open to those who offer four units of Latin for entrance or
who have completed Latin 8-9. For first semester. Sec. (a),
Tuesday, Thursday, Saturday, 9:30; Sec. (b), Monday, Wednesday,
Friday, 11:00; Sec. (c), Tuesday, Thursday, Saturday,
12:00.

Selections from Livy, Books I and XXI (Westcott), study of Livy's
style and Livy as a historian; Latin prose composition.

11. Horace.

For the second semester. Hours same as for course 10.

Selections from the Odes and Epodes (Smith); History of the
Augustan Age; the life and personality of Horace; metres and literary
style.

20. Cicero.

Prerequisite: Latin 10-11. First semester. Thursday, Saturday,
8:30.

Letters selected to show personality of Cicero and the life of the
times; *De Amicitia* or *De Senectute*.

*On leave of absence, 1925-1926.

21. Latin Poetry.

Second semester. Thursday, Saturday, 8:30.

Selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

22. Roman Private Life.

Prerequisite: Latin 10-11. First semester. Tuesday, 8:30.
Lectures and assigned reading.

23. Roman Religion, History of Latin Literature.

Second semester. Tuesday, 8:30.

*[30. Latin Comedy.

First semester. Tuesday, Thursday, Saturday, 9:30. Selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.]

*[31. Virgil.

Second semester. Tuesday, Thursday, Saturday, 9:30.

Eclogues, *Georgics*, and *Æneid*, Books VII-XII. Virgil as the great national poet; his influence on later literature.]

40. Sight Reading of Latin.

Two hours a week for the first semester; one semester hour credit. Rapid reading at sight of Pliny and Martial. Tuesday, Thursday, 1:30.

41. Horace, Satires and Epistles.

Two hours a week for the second semester.

Horace, the man, the satirist, the philosopher, the literary critic.

*Not given 1926-1927. These courses alternate with 40-43.

42-43. Teaching of Latin.

Two hours a week for the first semester, one hour a week for the second semester. Wednesday, Friday, 8:30.

This course is designed especially for those expecting to teach. The work includes advanced prose composition, study of principles of Latin syntax, and methods of teaching Latin in secondary schools.

Greek

20-21. Elementary Course.

Open to all college students. Monday, Wednesday, Friday, 9:30.

Pharr, *Homeric Greek*; Homer, *Iliad*, I, III, VI.

30. Selections from Herodotus.

Open to those who have completed course 20-21. First semester. Monday, Wednesday, Friday, 11:00.

31. Plato.

Apology, Crito. Selections from the *Phaedo*. Second semester. Monday, Wednesday, Friday, 11:00.

32. Greek Literature in English Translation.

First semester. Monday, Wednesday, Friday, 12:00.

Epic, lyric poetry, and tragedy.

33. Greek Literature in English Translation.

Second semester. Monday, Wednesday, Friday, 12:00.

History, philosophy, and Hellenistic Literature.

40-41. Greek Tragedy.

Three hours a week for a year. Open to those who have completed Greek 30 and 31.

Selected plays of *Sophocles* and *Euripides*.

XI. Mathematics

ERNEST F. CANADAY, *Professor.*

DORIS TILLERY, *Instructor.*

10. College Algebra.

First semester. Sec. (a), Tuesday, Thursday, Saturday, 9:30; Secs. (b), (c), Monday, Wednesday, Friday, 11:00; Secs. (d), (e), Tuesday, Thursday, Saturday, 12:00; Sec. (f), Monday, Wednesday, Friday, 1:30. Second semester. Same course repeated. One section, Monday, Wednesday, Friday, 9:30.

TEXT.—Ford.

11. Plane Trigonometry.

First semester. One section, Monday, Wednesday, Friday, 9:30. Second semester. Six sections at same hours as Algebra the first semester.

TEXT.—Wentworth-Smith.

13. Solid Geometry.

Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Wentworth.

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Course 11. A year course. Monday, Wednesday, Friday, 9:30.

TEXT.—Siceloff-Wentworth-Smith.

30-31. Differential and Integral Calculus.

Prerequisite: Course 20-21. A year course. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Granville.

*[33. College Geometry.

Prerequisite: Course 20-21.

TEXT.—Altshiller Court.]

*Not given 1926-1927. This course alternates with 43.

40-41. Differential Equations.

Prerequisite: Course 30-31. Tuesday, Thursday, Saturday, 9:30.

TEXT.—Murray.

42. Methods of Teaching Mathematics.

Prerequisite: Course 20-21. Counts as three hours Education. First semester. Monday, Wednesday, Friday, 12:00.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT.—Schultz, *The Teaching of Secondary Mathematics*.

43. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20-21. Second semester. Monday, Wednesday, Friday, 12:00.

TEXTS.—Barton-Fine.

XII. Physics, Geology, and Astronomy

J. GREGORY BOOMHOUR, *Professor*.

Physics

30-31. General Physics.

Required of juniors majoring in Home Economics. Elective for other college students. Three hours lecture and recitation, and two hours laboratory. Three hours credit. Lectures, Monday, Wednesday, Friday, 9:30.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Milliken and Gale, *First Course in Physics*. *Laboratory Guide*, Milliken, Gale and Bishop.

Astronomy**36. General Astronomy.**

Open to juniors and seniors. First semester. Tuesday, Thursday, Saturday, 1:30.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT.—Todd, *New Astronomy*.

Geology**39. General Geology.**

Open to juniors and seniors. Second semester. Tuesday, Thursday, Saturday, 1:30.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT.—Chamberlin and Salisbury, *Introductory Geology*.

XIII. Religious Education

LEMUEL ELMER McMILLAN FREEMAN, *Professor*

10. Church Efficiency.

For freshmen and sophomores. First semester. Tuesday, Thursday, Saturday, 11:00.

After a brief survey of American Baptist History and distinguishing Baptist principles, attention is directed to methods of promoting the efficiency of local churches.

TEXTS.—Dobbins, *The Efficient Church*; Agar, *The Competent Church*, to be used with other assigned readings.

11. Southern Baptist Missions.

For freshmen and sophomores. Second semester. Tuesday, Thursday, Saturday, 11:00.

In this course the various forms of mission work carried on at home and abroad are studied.

20. Old Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Sec. (a), Tuesday, Thursday, Saturday, 9:30; Sec. (b), Monday, Wednesday, Friday, 11:00.

This course gives a brief survey of Old Testament History. It aims to give a working knowledge of Old Testament History, to show the religious development of the people of Israel, to indicate the religious ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the pupil to appreciate the various forms of Old Testament literature.

TEXTS.—American Standard Version of the Bible. Smyth, *How We Got Our Bible*.

21. New Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Hours same as for course 20.

This course involves a study of the Life of Christ and the History of the Apostolic Age. Its purpose is to give such introductory background as will enable the student to appreciate the literature of the New Testament.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels*; Purves, *The Apostolic Age*.

*[24, 25. Sunday School Pedagogy.

Monday, Wednesday, Friday, 12:00.

Various phases of Sunday School work are considered, among them being organization, management, aims, problems, pupil characteristics, and teaching methods. The latter part of the course involves lesson construction and observation in some of the city Sunday Schools.]

30. Old Testament Interpretation.

Prerequisite: Religious Education 20. First semester. Monday, Wednesday, Friday, 12:00.

Selections for the prophetical writings are used in this course.

31. New Testament Interpretation.

Prerequisite: Religious Education 21. Second semester. Monday, Wednesday, Friday, 12:00.

In this course one of the Gospels is used for study.

***[40. Pre-Reformation Church History.**

First semester. Monday, Wednesday, Friday, 11:00.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. [Lectures, parallel reading and class discussion.]

***[41. Church History from the Beginning of the Reformation to the Present.**

Second semester. Monday, Wednesday, Friday, 11:00.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.]

***[42. Theism.**

For juniors and seniors. First semester. Monday, Wednesday, Friday, 11:00.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. [Lectures, parallel reading, and class discussion.]

***[43. Comparative Religion.**

For juniors and seniors. Second semester, Monday Wednesday, Friday, 11:00.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.]

*Not given 1926-1927.

44. Present-day Religious Problems.

For juniors and seniors. First semester. Monday, Wednesday, Friday, 9:30.

Several of the most important tendencies of religion are studied. Opportunity is given for considerable reading.

45. Christian Ethics.

For juniors and seniors. Second semester. Monday, Wednesday, Friday, 9:30.

The moral principles of Christianity are studied with reference to present-day social problems.

TEXT.—Williams, *An Introduction to Christian Ethics*.



SCHOOL OF ART



School of Art

IDA ISABELLA POTEAT, *Professor.

New York School of Fine and Applied Art; Cooper Union Art School, New York;
School of Applied Design, Philadelphia; Pupil of Mounier;
Chase Class, London.

MARY H. TILLERY, *Acting Professor.*

The Art Department is accommodated in a large studio. It is furnished with casts and such artistic material as is necessary for the work, and is lighted with large windows.

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see pages 30-37. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

*On leave of absence for first semester 1925-1926.

Every candidate for a diploma in Art must offer :

English	3 units
French }	2 units
or	
German }	
or	
Latin }	10 units
*Elective	
Total.....	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

*Any required or elective subject allowed for entrance to the A.B. Course may be offered (see page 30).

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers.....	---	12
Color analysis and values.....		
Flat washes in watercolor.....		
Modeling in clay.....		
Perspective in pencil drawings and pastel.....		
*English 10-11.....	6	9
†Latin 0 or	6	9
†French 10-11		
or		
†German 10-11		
*Electives.....	10	15
Total hours of work each week, including preparation.....	---	45

Sophomore Year

†Studio Work:		
Elementary antique.....	---	18
Still-life painting.....		
Original designing.....		
Outdoor sketching.....		
Perspective.....		
Composition.....		
*English 20-21.....	6	9
*History 10-11.....	6	9
*Electives.....	6	9
Total hours of work each week, including preparation.....	---	45

*One hour of recitation is supposed to require two of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Advanced antique .....	....	21
Still-life painting		
Illustration and composition.....		
Advanced modeling		
Life drawing		
Landscape painting		
*Art History 30-31.....	4	6
Religious Education 30-31.....	6	9
*Physiology (1st semester).....	6	9
*Electives		
Total hours of work each week.		—
including preparation.....	....	45

Senior Year

†Studio Work:		
Painting from still life in oil, water- color and pastel.....	....	21
Painting from the head and draped life model		
Landscape painting in all mediums.....		
Applied design		
Original composition; normal work.....		
*Art History 40-41.....	2	3
†*Electives	14	21
Total hours of work each week.		—
including preparation.....	....	45

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Those expecting to teach are advised to elect Education.

History of Art

30-31. History of Art.

Required of juniors. Elective for A.B. students. Prerequisite: English composition 10-11. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

TEXTS.—Goodyear's *History of Art*; Reinach, *Apollo*; collateral reading.

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. students. Prerequisite: History of Art 30-31. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

FIRST SEMESTER:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity, and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

SECOND SEMESTER :

3. Water-color painting; flowers, fruits, and landscape; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.

5. Problems for high school work.

46-47. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching.

SCHOOL OF MUSIC



Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.

B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. degree. For a detailed description of these courses, see pages 30-37. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer :

English	3 units
French }	2 units
or }	
German }	10 units
*Elective	
Total.....	15 units

B. Musical and technical requirements.

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. Resident students may study only with teachers engaged by the College.

Piano

First Year:

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: *Duvernoy, *Op. 176*, 2 books; Köhler, *Op. 218* and *Op. 163*; Gurlitt, *197*; Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse*; Gurlitt, *The Fair*; Neidlinger, *Water Sprites*; Pfeffercorn, *Cradle Song*; Ambrose, *Slumber Song*; Gurlitt, *Song Without Words*, *Morning Song*; Reinecke, *Evening Peace*, *Barcarolle*, *At Sunset*, *Melody*; Rummell, *Romance*; Rogers, *Courtly Dance*; Thomé, *Remembrance*, *Cradle Song*.

Second Year:

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 30); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

Studies suggested: Köhler, *Op. 242* and *Op. 171*; Burgmüller, *Op. 100*; Gurlitt, *Op. 198*.

Sonatina: *Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L' Avalanche, Curious Story*; Schumann, *Album for the Young*; Gurlitt, *Wanderer's Song*; Lynes, *Rondoletto, Fairy Story, Hunting Song*.

Third Year:

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; triads; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna*.

Bach: *First Year Bach*, arranged by Foote.

Studies: *Köhler, *Op. 50*; Foote, *First Year Handel*; Gaynor, *Pedal Studies*; Heller, *Op. 47*; *Brauer, *Op. 15*; Gurlitt, *Op. 146*.

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies*; Tschaikowsky, *Song of the Lark*; Grieg, *Patriotic Song*; von Wilm, *Drolleries*; Scharwenka, *Barcarolle*; Handrock, *Scherzina*, *Op. 64*.

Fourth Year:

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna*.

Studies suggested: *Duvernoy, *Op. 120*; Bertini, *Op. 100*; Czerny, *Op. 636*; Jensen, *25 Piano Studies*; Heller, *Op. 46*; Gurlitt, *Op. 54*.

Bach: *Little Preludes*.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major*; Beethoven, *Sonata in G Minor, Op. 49*; Clementi, *Sonatina in D Major*.

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso*; Jensen, *Elfin Dance*; Schytte, *Youth and Joy*; Lack, *Cabaletta*; Chaminade, *Gavotte*; Dennée, *Tarantelle*; Grieg, *Album-leaf in A Major* and in *E Minor*.

*No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page).

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method*; de Bériot, *Violin Method*; Lamoureux, *Violin Method*.

Etudes suggested: Wolfhardt, *Etudes*; Samie, *Etudes Mignonnes*; St. George, *30 Short Etudes*; Dancla, *One Octave Exercises*.

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all the positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies*.

Etudes suggested: Kayser, *36 Etudes*; Meerts, *Elementary Studies*.

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2*.

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, page, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. course, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the faculty.

During the regular examination week at the end of each semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department, and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the schoolroom, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the

discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. Students should deposit \$5. Music supplies will be under the direction of the College, and may be had from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music**Freshman Year**

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†French or German.....	6	9
*History 10-11	6	9
Theory 10-11	2	4
Recitals		1
Two half-hour music lessons each week.....		1
‡Practice		15
Total hours of work each week, including preparation		— 48

Sophomore Year

*English 20-21	6	9
*†French or German.....	6	9
*Harmony 20-21	4	6
Sight-reading and Dictation 26-27.....	4	6
Recitals		1
Two half-hour music lessons each week.....		1
‡Practice		15
Total hours of work each week, including preparation		— 47

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Students majoring in Organ practice one to two hours daily; the rest of their practice hours are in Piano.

‡Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
Analysis 30-31	2	3
Harmony 30-31	4	6
Music History 30-31	4	6
Music Pedagogy 30-31.....	2	3
Religious Education 30-31	6	9
Ensemble 30-31		1
Recitals		1
Two half-hour music lessons each week.....		1
†‡Practice		20
Total hours of work each week,		—
Including preparation		48

Senior Year

Harmony 40-41	4	6
Music Pedagogy 40-41.....	2	3
*Electives	6	9
Chamber Music 40-41.....		1
Interpretation 40-41		1
Recitals		1
Two half-hour music lessons each week.....		1
†‡Practice		20
Total hours of work each week,		—
including preparation		42

*Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

†Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡Juniors and seniors majoring in Voice practice two hours daily. The other hours are made up in sophomore Piano.

‡Students majoring in Organ, Voice or Violin who have finished sophomore Piano may elect Piano, credit two semester hours.

Outline of Course for Diploma in Public School Music**Freshman Year**

Subjects	Semester Hours	Total Hours Per Week
English 10-11	6	9
*†French or German 10-11.....	6	9
*History 10-11	6	9
Public School Music 10-11.....	2	4
Recitals		1
Two half-hour piano lessons each week.....		1
‡Practice		15
Total hours of work each week, including preparation		48

Sophomore Year

*English 20-21	6	9
Public School Music 20-21.....	4	6
*Harmony 20-21	4	6
Sight-Reading and Dictation 26-27.....	4	6
Ensemble 30-31		1
Recitals		1
Two half-hour piano lessons each week.....		1
‡Practice		18
Total hours of work each week, including preparation		48

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
Analysis 30-31	2	3
Harmony 30-31	4	6
*Music History 30-31	4	6
Public School Music 30-31.....	4	6
Music Pedagogy 30-31.....	2	3
*Psychology, 1st semester.....	3	9
*Education, 2d semester.....	3	9
†Electives	3	6
Recitals		1
Two half-hour voice lessons each week.....		
‡Practice		5 to 6
Total hours of work each week, including preparation		<hr/> 46 to 47

Senior Year

Education	6	9
Harmony 40-41	4	6
Public School Music 40-41.....	4	6
Music Pedagogy 40-41	2	3
Religious Education 30-31	6	9
College Choir		1
Recitals		1
Two half-hour voice lessons each week.....		1
‡Practice		9
Total hours of work each week, including preparation		<hr/> 45

SCHEDULE OF RECITATIONS, SCHOOL OF MUSIC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30		English 20-21	Analysis 30-31	English 20-21		English 20-21
9:30	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41	English 10-11 Public School Music 30-31	French 10-11 Public School Music 40-41
11:00	Public School Music 20-21	Harmony 20-21	Music Pedagogy 30-31	Public School Music 46-47	Harmony 20-21	Public School Music 20-21
12:00		Harmony 40-41 Sight Reading 26-27	Harmony 30-31 Music Pedagogy 40-41	Public School Music 46-47	Harmony 40-41 Sight Reading 26-27	Harmony 30-31
1:30	Music History 30-31	Theory 10-11	Violin Ensemble Interpretation 40-41	Music History 30-31 Public School Music 20-21	Piano Ensemble 30-31 Theory 10-11	
2:30		Public School Music 10-11			Public School Music 10-11	
3:30				Choir Practice		
5:00				Recital		

***Theoretical Department**

DINGLEY BROWN, *Professor.*

MRS. WILLIAM JASPER FERRELL, *Professor.*

MAY CRAWFORD, *Professor.*

LOUISE OWSLEY, *Professor.*

LAURA PETERS, *Professor.*

Theory

10-11. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. Tuesday, Friday, 1:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition; more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

20-21. Harmony.

Required of sophomores. Elective for A.B. students. Tuesday, Friday, 11:00.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences, both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

*Maximum credit allowed toward the A.B. degree is twelve semester hours.

30-31. Harmony.

Required of juniors. Elective for A.B. students. Wednesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

40-41. Harmony.

Required of seniors. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

30-31. Musical Form and Analysis.

Required of juniors. Elective for A.B. students. Wednesday, 8:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

30-31. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original piano composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

40-41. Instrumentation.

Open to students who have completed Composition 30-31. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (a) string orchestra, (b) full orchestra, (c) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

30-31. History of Music.

Required of Music Juniors. Elective for A.B. students. Wednesday, Saturday, 11:00. Prerequisite: English Composition 10-11 and History 10-11.

First semester: A detailed and intensive study of the history of Music from primitive times to the end of the 16th century.

Second semester: Continued study from the beginning of the 17th century to the present time, with a critical analysis of instrumental and vocal masterpieces of all periods.

TEXT.—W. S. B. Matthews, *History of Music*.

Music Pedagogy

30-31. Music Pedagogy.

Required of juniors. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

40-41. Music Pedagogy.

Required of seniors. Wednesday, 12:00.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on

general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

10-11. Public School Music, Sight Reading and Dictation.

Required of freshmen in Public School Music. Elective for other students. Tuesday, Friday, 2:30.

First semester: Recognition of one sound to a beat; two or more beats to a sound; note values and rest values with application of Latin Syllables; dictation and sightreading of single tonal and rhythmic groups; interval study; changeable do exercises; application of all these problems in sightreading; sequential studies.

Second semester: Two tones to one beat; six part measure; parallel measure study; dotted beat note; rhythm drills; study of chromatics; triad study, introducing part singing.

20-21. Public School Music, Methods and Materials.

Required of sophomores in Public School Music. Elective for other students.

Monday, Thursday, 11:00.

First semester: Training of singers and non singers; care and use of the child's singing voice; intonation; rote songs; qualifications, how to teach them; class and individual singing; tonal development; key signatures; time signatures; meter; sight reading.

Second semester: Rhythm development; systematic ear training; more sight reading; special study of diatonic and chromatic intervals; oral, tonal and written dictation; correct vocal habits established; more difficult intervals; repetition of problems involved; more advanced sight reading according to ability of pupils.

26-27. Public School Music, Sight Reading and Dictation.

Required of sophomores in Public School Music. Elective for other students. Tuesday, Friday, 12:00.

First semester: Visualization of rhythms, melodies; duple, triple and quadruple time; duplet, triplet; dictation and sight reading, including above problems.

Second semester: Building of major and minor scales; dominant seventh; modulation; compound duple, triple and quadruple time.

30-31. Public School Music, Methods and Materials.

Required of juniors in Public School Music. Elective for other students. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

First semester: Special study of diatonic and chromatic intervals; new meter problems; difference of major and minor scales; part singing.

Second semester: Two, three and four tones to a beat introduced by contrast; more advanced oral and written dictation; creative melodies presented; terminology.

40-41. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

First semester: Advanced study of all chromatics, triads and their inversions; study of all clefs both in writing and in singing; rhythmic problems, such as compound meter, duplets, triplets and mixed rhythms, syncopation; building scales by tetrachords; four part singing of discords and their resolutions.

Second semester: Dictation of long phrases; two part writing; appreciation and interpretation of four-part songs.

Method and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

46-47. Public School Music, Practice Teaching and Observation.

Required of seniors majoring in Public School Music. Two hours a week for a year.

Teaching and observation in public schools. Teaching of dictation and sight reading in Course 10-11.

Ensemble Playing

30-31. Ensemble.

Required of juniors. Friday, 1:30.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

40-41. Chamber Music.

Required of seniors. Wednesday, 7:45-8:45 p.m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

40-41. Interpretation.

Required of seniors. Wednesday, 1:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. Thursday, 3:30.

The college choir is composed of approximately seventy-five voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical service Sunday afternoon, and on other public occasions.

Department of Piano

DINGLEY BROWN, *Professor*.

MAY CRAWFORD, *Professor*.

MRS. SARAH BLALOCK, *Professor*.

MARTHA GALT, *Professor*.

LOUISE OWSLEY, *Professor*.

1. FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion. First and second positions.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major*; *E Minor and F*; Mozart, *F Major*; Clementi, *D Major*. Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

2. SOPHOMORE.

Scales: Major and both forms of minor, in thirds, sixths, and tenths; similar and contrary motion; also two, three, and four to one; and all—

Arpeggios: In sixths, eights, and tenths, in similar and contrary motion.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45*; Loeschhorn, *Op. 67, Bk. 1*; *Low Octave Studies*; Bach, *Three-part Inventions* (8 required).

Sonatas: Mozart, *In D*; Beethoven, *Op. 14, Nos. 1 and 2*; *Op. 2, No. 1*, and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor*; Raff, *La Fileuse*; Grieg, *Op. 43*; Rubinstein, *Romance*; Seeboeck, *Gondoliera*; MacDowell, *Woodland Sketches*.

3. JUNIOR.

Scales: In double thirds, both major and minor.

Technique: Continued double notes. Moszkowski.

Etudes: Clementi, *Gradas ad Parnassum*; Haberbier, *Op. 53*; Jensen, *Op. 32*; Loeschhorn, *Op. 67, Bks. 2 and 3*; Heller, *Op. 16*; Kullak, *Op. 48, Bk. 2*.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3*; *Op. 26*; *Op. 27*; or others of same grade.

Pieces: Chopin, *Waltzes*; *Polonaises*; Schubert, *Impromptus*; Schumann, *Bird Prophet*, and modern works of the same grade of difficulty.

4. SENIOR.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70*; Bennett, *Op. 11*; Chopin; Thalberg; Rubinstein.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum*; Chopin, *Ballades G Minor and A Flat*; *Impromptu A Flat*; *Scherzo B Flat Minor*; Rubinstein, *Fourth and Fifth Barcarolle*, and others of the same grade, both ancient and modern.

5. GRADUATE COURSE.

For those desiring to prepare themselves more fully for teaching or for piano playing, a course will be arranged. Wide discretion will be exercised in selecting works to be studied.

Department of Organ

DINGLEY BROWN, *Professor.*

1. *FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major*; *E Minor*, and *F*; Mozart, *F Major*; Clementi, *D Major*. Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

2. *SOPHOMORE.

Pedal technique established; organ touch; Clemmens, *Organ School*, Book 1; Stainer, *Organ School*; Horner, *Pedal Studies*; Whiting, *Pedal Studies for Beginners*.

Bach: *Easy Preludes and Fugues*; *Choral Preludes*; *Hymn Playing*. Easier pieces by Guilman, Batiste, Lemare, Rogers, and others.

3. JUNIOR.

Studies: Nilson, *Pedal Studies*; Dudley Buck, *Pedal Phrasing Studies*; Bach, *Little Preludes and Fugues*.

Selections from Handel, Rheinberger, Guilman, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

*As students who take their diplomas in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

*As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

4. SENIOR.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilman, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

LAURA PETERS, *Professor*.

1. FRESHMAN.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. *Methods for Violin*, Nicholas Laoureux.

Exercises: Dancla, *Daily Exercises*; Wolfhardt, *Melodious Studies*, 3d position; Sevcik, *Violin Technique, Books I and II*; exercises and double stops.

Etudes: Kayser, *Etudes, Books II and III*; Mazas, *Etudes Speciales*.

Pieces suggested: Ortmans, *Concerto, D Major*; Sitt, *Student Concertos*; Schubert, *Sonatinas*; Kriens, *Suite*; Accolay, *Concertos*, or studies and pieces of similar difficulty.

2. SOPHOMORE.

Scales: Scales and Arpeggios in three octaves; Halir, *Preparatory Scale Studies*.

Exercises: Sevcik, *Books II and III*; exercises in thirds.

Etudes: Dont, *24 Etudes*; Léonard, *La Petite Gymnastique*; Wilhelmy, *Etudes*.

Pieces suggested: Accolay, *Concerto*; Vivaldi, *Concerto*; Correlli, *Sonatas, Nos. 8 and 10*; de Bériot, *Scène de Ballet*; David, *Romance*; Vieuxtemps, *Trois Morceaux de Salon*; Spohr, *Barcarolle*.

3. JUNIOR.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique*.

Exercises: Sevcik, *Book IV*; Léonard, *La Grande Gymnastique*; Flesch, *Urstudien*.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *12 Etudes*.

Sonatas: Nardini, *D Major*; Handel, *A Major*, No. 6; Tartini, *G Minor*.

Pieces suggested: de Bériot, *Concertos*, Nos. 9, 8, and 7; Rode, *Concertos*, *A Minor* No. 7 and *E Minor* No. 8; Vieuxtemps, *Ballade* and *Polonaise*, *Romance in F*; Beethoven, *Romanze in F*; and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor* No. 4, *A Major* No. 1, *D Major* No. 3, *F Major* No. 7; Beethoven, *D Major* No. 1; quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. SENIOR.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *24 Etudes*; Gavinies, *Caprices*; Campagnoli, *Caprices*.

Sonatas: Bach, *G Minor*; *E Major*; Leclair, *Le Tombeau*; Ciaccona, Vivaldi.

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, Nos. 5 and 7; Mozart, Nos. 10, 11, and 12; Schumann, *A Minor*; Brahms, *D Minor*; trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. GRADUATE COURSE.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschai-kowsky, Ernst, Lalo, and others.

Department of Voice

EMILY PARSONS, *Professor.*

GENEVA YOUNGS, *Professor.*

MARY LENANDER, *Professor.*

1. FRESHMAN.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes*; Gaynor, *Group of Five Songs*; Shelley, *The Arabian Slave*; H. Norris, *Thou Art So Like a Flower*.

2. SOPHOMORE.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni. Panofka, Concone.

English and American Songs suggested: Huntington Woodman, *An Open Secret*; Whitney Coombs, *An Indian Serenade*; Cadman, *The Shrine*; A. Whiting, *Three Songs, Op. 21*; M. Beach, *A Prelude*.

3. JUNIOR.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone. Marchesi, Panseron.

Arias from the following oratorios: Handel, *The Messiah*; Mendelssohn, *Elijah*; from the following operas: Gluck, *Orpheus and Eurydice*; Gounod, *Faust*; Bizet, *Carmen*; Massenet, *Manon*.

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Vander Stucken, Chadwick, Parsons, Damrosch, Huhn; German composers, Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; Italian composers, Marchesi, Lamperti, Dell. Sede, Bordogni, Bordese; French composers, R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. SENIOR.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah*, *Samson*, *The Creation*, *Elijah*, *Gallia*, *Stabat Mater* (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

COMMENCEMENT, 1925

CARTER HELM JONES, D.D.,
Baccalaureate Sermon, Missionary Sermon.

CORNELIUS WOELFKIN, D.D.,
Literary Address.

Degrees and Diplomas Awarded

Bachelor of Arts and Science

Alderman, Portia, A.B.	Chapel Hill
Barker, Ruby Agnes, A.B.	Durham
Bobbitt, Catharine Wilder, A.B.	Louisburg
Bowers, Mary Brewer, A.B.	Wake Forest
Britton, Ruth Shaw, A.B.	Colerain
Covington, Mary, A.B.	Wadesboro
Crawford, Roberta Harris, A.B.	Goldsboro
Creech, Susan Crawford, A.B.	Goldsboro
Curriu, Gladys Gill, A.B.	Angier
Daniel, Elizabeth, A.B.	Wilson
Daniel, Iona Pearl, B.S.	Henderson
Dean, Lucretia Webb, A.B.	Louisburg
Durham, Margaret Moore, A.B.	Lumberton
Evans, Lillian Shanks, A.B.	Henderson
Faulkner, Georgia Pearl, A.B.	Raleigh
Foote, Bernice, A.B.	North Wilkesboro
Garrett, Juanita, A.B.	Sylva
Harris, Annie Fleming, A.B.	Mapleville
Harville, Virgie Lee, A.B.	Thomasville
Hatcher, Rebecca Raeford, A.B.	Rose Hill
Higgs, Elizabeth, A.B.	Greenville
Hilliard, Emily Cole, A.B.	Warrenton
Hocutt, Naomi Hull, A.B.	Ashton
Kendrick, Alma Lula, A.B.	Cherryville
Leonard, Gladys, A.B.	Ramseur
McBrayer, Dorothy Suttle, A.B.	Shelby
Marshburn, Sallie, A.B.	Maple Hill
Martin, Mary Blount, A.B.	Hickory
Milton, Vera Pearl, B.S.	Wilmington

Morgan, Edith Lucinda, A.B.....	Marshville
Moss, Bessie Lee, A.B.....	Glenville
Overton, Margaret Evans, A.B.....	Colerain
Owen, Leila Elizabeth, A.B.....	Meridian, Miss.
Patterson, Velma, B.S.....	Coats
Poplin, Velma Iola, A.B.....	Norwood
Rickett, Winnie, A.B.....	Andrews
Tatum, Mary Elizabeth, B.S.....	Mocksville
Thomas, Mary Emma, A.B.....	Cameron
Townsend, Beatrice, A.B.....	Fair Bluff
Walton, Edna Earle, A.B.....	Jacksonville
White, Margaret Virginia, A.B.....	Edenton
Wilkins, Sallie Robert, A.B.....	Watha
Wilkinson, Rachel Campbell, A.B.....	Belhaven

School of Art

Clark, Monta Janie.....	Troy
Kendrick, Novella Jane.....	Cherryville

School of Music

Elkins, Annie Lillian, <i>Piano</i>	Whiteville
Harville, Ruby Elma, <i>Voice</i>	Thomasville
Heatherly, Ruth, <i>Public School Music</i>	Cooleemee
McFarland, Burvelle, <i>Voice, Public School Music</i>	Lynchburg, Va.
Maynard, Edith Mae, <i>Public School Music</i>	Apex
de Vlaming, Isabel, <i>Public School Music</i>	Roxboro

Register of Students

Senior Class

Abbott, Annabelle, A.B.....	Elizabeth City
Alderman, Mary Elizabeth, A.B.....	Alcolu, S. C.
Allison, Mary Fisher, A.B.....	Sylva
Ange, Fannie Mae, A.B.....	Winterville
Baines, Catherine Nobles, B.S.....	Spring Hope
Baity, Hazel, A.B.....	Mocksville
Banks, Blanche Louise, A.B.....	Raleigh
Barnhardt, Pearl, A.B.....	Concord
Barnwell, Daisy Belle, A.B.....	Edneyville
Beavers, Jane Carlton, A.B.....	Apex
Bell, Minnie Ballentine, A.B.....	Pittsboro
Blalock, Grace, A.B.....	Baskerville, Va.
Braswell, Oleen, A.B.....	Wingate
Brock, Maude Evelyn, B.S.....	Elizabeth City
Brooks, Jessie Mae, A.B.....	Vass
Brown, Gladys, A.B.....	Blowing Rock
Bruce, Ruth, A.B.....	Mars Hill
Byrum, Gladys Lorraine, B.S.....	Raleigh
Current, Blanche, A.B.....	Cleveland
Dail, Katie Evelyn, A.B.....	Edenton
Dale, Ira Bertha, A.B.....	Morganton
Davis, Crystal, B.S.....	Zebulon
Doughton, Ivy Grace, A.B.....	Laurel Springs
Eagles, Margaret Lucile, A.B.....	Walstonburg
Edwards, Nancy Irene, A.B.....	Mars Hill
Elkins, Elsie Earle, A.B.....	Whiteville
Ezell, Edith, A.B.....	Charlotte
Goode, Elaine Hamrick, A.B.....	Reidsville
Gudger, Thelma, A.B.....	Candler
Hamrick, Bernice, A.B.....	Shelby
Hartsfield, Jennie Mae, A.B.....	Wilmington
Haywood, Pearl, A.B.....	Rockingham
Henderson, Margaret Ward, A.B.....	New Bern
Herrin, Minnie Evanne, A.B.....	Mount Pleasant
Hewlett, Betty Herring, A.B.....	Wilmington
Holloway, Lucy Inez, A.B.....	Durham
Honeycutt, Matle, A.B.....	Orange
Horne, Eunice, A.B.....	Wilmington

Horner, Annie Virginia, A.B.	Hope Mills
Horner, Julia Elizabeth, A.B.	Hope Mills
Huff, Jessie B., A.B.	Mars Hill
Hunsucker, Alice Graves, A.B.	Winterville
Jackson, Bessie, A.B.	Winterville
Lane, Elinor Adair, A.B.	Raleigh
Lineberry, Margaret Elizabeth, A.B.	Raleigh
Livermon, Martha, A.B.	Norfolk, Va.
McClure, Nannette, A.B.	Inman, S. C.
Misenheimer, Mary Ethel, A.B.	Newton
Mull, Nettie Erie, B.S.	Wake Forest
Neathery, Josephine Grace, A.B.	Henderson
Newton, Theresa Agnes, A.B.	Kerr
Oldham, Jessamine, B.S.	Burlington
Pearce, Ruth Virginia, A.B.	Castalia
Purnell, Elizabeth, A.B.	Franklinton
Sawyer, Pauline, A.B.	Columbia
Stokes, Blanche Elizabeth, A.B.	Wilson
Strickland, Jessie Belle, A.B.	Dunn
Stroud, Hazel Leah, B.S.	Kinston
Taylor, Sarah Leigh, A.B.	Como
Thompson, Helen Suitt, A.B.	Fuquay Springs
Tillery, Doris Katherine, A.B.	Scotland Neck
Wallace, Bessie, A.B.	Raleigh
Waller, Lois, A.B.	Oxford
Warrick, Leone Bailey, A.B.	Green Mountain
Wedding, Esther Violet, A.B.	Raleigh
Wheeler, Margaret Ruth, A.B.	Providence, R. I.
Wilkinson, Margaret Carey, A.B.	Belhaven
Yarbrough, Mary Elizabeth, A.B.	Raleigh

Junior Class

Andrews, Mabel Lucille, B.S.	High Point
Arnette, Odessa, A.B.	Wagram
Ayscue, Mary Annabel, A.B.	Carthage
Bass, Gladys Louise, A.B.	Wingate
Benthall, Geneva, B.S.	Woodland
Biggers, Mary Frances, A.B.	Mars Hill
Bowers, Maude Hunter, A.B.	Wake Forest
Braswell, Dora Mildred, A.B.	Wingate
Brown, Olivia, B.S.	Statesville
Canady, Pearl, A.B.	Hope Mills

Cavenaugh, Flora Mae, A.B.	Wallace
Cheek, Emily Gilbert, A.B.	Sanford
Coleman, Juliet Alford, A.B.	Durham
Cooke, Julia Mae, A.B.	Stantonsburg
Cooper, Fannie Cleone, A.B.	Sanford, Fla.
Covington, Lena, A.B.	Wadesboro
Cox, Catherine Holt, A.B.	Raleigh
Crawford, Mary, A.B.	Goldsboro
Davis, Mary Love, A.B.	Wake Forest
Eddins, Julia Virginia, A.B.	Palmerville
Harris, Mary Alberta, A.B.	Gibson
Harris, Catherine Frances, A.B.	Wadeville
Helms, Lorena, A.B.	Monroe
Herring, Mary Lee, A.B.	Cheng Chow, China
Hightower, Odessa, A.B.	Raleigh
Horner, Mamie Candice, A.B.	Hope Mills
Jones, Mary Lucile, A.B.	Red Oak
Larkins, Mary Elizabeth, A.B.	Greensboro
Lassiter, Margaret, A.B.	Rich Square
Leary, Ruth Gehrmann, A.B.	Morehead City
Lineberry, Martha Foy, A.B.	Raleigh
Little, Mary Louvenia, A.B.	Raleigh
Mitchell, Lottie Elizabeth, A.B.	Youngsville
Moose, Alma E., A.B.	Charlotte
Morgan, Glennie Lee, A.B.	Marshville
Murchison, Virginia, A.B.	Gulf
Myers, Sybil, A.B.	Ahoskie
Nelson, Charlotte Ruth, A.B.	Raleigh
Nichols, Valeria Belle, A.B.	North Wilkesboro
Oliver, Mildred, A.B.	Pine Level
Parrish, Clyda Eva, A.B.	Coats
Peacock, Carolyn, A.B.	Raleigh
Perkinson, Lucy Eaton, A.B.	Wise
Pittman, Candace Olive, A.B.	Raleigh
Poteat, Clarissa, A.B.	Lynchburg, Va.
Reese, Izorah, A.B.	Hendersonville
Sawyer, Lorraine, A.B.	Belcross
Seawell, Mary Robert, A.B.	Carthage
Speer, Mary Lucile, A.B.	Boonville
Stroud, Beulah Benton, A.B.	Kinston
Tucker, Gladly Lee, A.B.	Monroe
Weatherspoon, Laura Bell, A.B.	Raleigh

Winberry, Lena Elizabeth, A.B.....	Richlands
Woods, Nancy Amy, A.B.....	Greensboro
Zehmer, Mrs. Agnes Tyler, A.B.....	Raleigh

Sophomore Class

Allen, Mildred Gardner, A.B.....	Warrenton
Andrews, Leah Madge, A.B.....	Greensboro
Beeker, Gladys, A.B.....	Linwood
Bennet, Rebecca, B.S.....	Hattiesburg, Miss.
Bethea, Bertha, A.B.....	Lumberton
Best, Ruth, A.B.....	Stantonsburg
Bowden, Ruth Kerr, A.B.....	Charlotte
Broadwell, Ellen Barber, A.B.....	Holly Springs
Chason, Cleo, A.B.....	Lumber Bridge
Cheves, Mary, A.B.....	Bunn
Daniel, Rachel, A.B.....	Wilson
Davis, Ruby Kathleen, A.B.....	Raleigh
Dills, Lora Magdaline, A.B.....	Sylva
Dunning, Dorothy, A.B.....	Rosemary
Edwards, Ann Elizabeth.....	Scotland Neck
Elliott, Madaline, A.B.....	Edenton
Freeman, Pauline, A.B.....	Raeford
Glenn, Mary, B.S.....	Raleigh
Godwin, Hilda, A.B.....	Raleigh
Greaves, Mary Ruth, A.B.....	Raleigh
Greenwood, Eloise, A.B.....	Statesville
Harden, Katherine, A.B.....	Raleigh
Harris, Mrs. Virginia Fitzpatrick, A.B.....	Raleigh
Haywood, Margaret, A.B.....	Mt. Gilead
Hocutt, Zelma, A.B.....	Ashton
Hodges, Eula, A.B.....	Boone
Hoggard, Mabel Claire, A.B.....	Ahoskie
Honeycutt, Hortense, A.B.....	Clinton
Horner, Ruby, A.B.....	Gatesville
Hunter, Mary Rodwell, A.B.....	Kinston
Jackson, Elsie Helen, A.B.....	Cary
Jackson, Nannie Mae, A.B.....	Winterville
Jacobs, Lois Alberta, A.B.....	Roxobel
Johnson, Annie Lou, A.B.....	Saint Pauls
Johnson, Mary Ellen, A.B.....	Siler City
Jones, Mary Elizabeth, A.B.....	Raleigh

Kelly, Annie Mildred, A.B.	Goldsboro
Kelly, Mozelle, A.B.	Bladenboro
Lawrence, Alice Belle, A.B.	Apex
Leonard, Paige, A.B.	Ramseur
Lilly, Ruth, A.B.	Fentress, Va.
Link, Virginia Delore, A.B.	Forest City
McGougan, Vera Claire, B.S.	Lumber Bridge
Maddry, Katharine Charles, A.B.	Raleigh
Matthews, Hattie Virdell, A.B.	Seaboard
Maynard, Martha, A.B.	Raleigh
Moore, Madaline, A.B.	Gastonia
Nash, Margaret Norcom, B.S.	Elizabeth City
Nelson, Mary Walmsley, B.S.	Raleigh
Noel, Annie Belle, A.B.	Dunn
Oldham, Helen, A.B.	Wendell
Oliver, Sarah Louise, A.B.	Pine Level
Peebles, Mary, A.B.	Raleigh
Ratley, Dorothy Norine, A.B.	Saint Pauls
Richardson, Elizabeth Person, B.S.	Manning, S. C.
Sears, Mary Lee, A.B.	Apex
Stakes, Florence, B.S.	Suffolk, Va.
Thomas, Bess Virginia, A.B.	Ramseur
Thomas, Viola Alice, A.B.	Micaville
Truesdell, Ruth Mae, A.B.	Charlotte
Walton, Katie Lee, A.B.	Jacksonville
Webb, Maude Alma, B.S.	Mount Airy
White, Modlin Estelle, A.B.	Colerain
Whitley, Ernestine, A.B.	Zebulon
Wilkins, Lela Estelle, A.B.	Bahama
Williams, Mildred, A.B.	Carthage
Willis, Mary Frances, A.B.	Asheville
Wiseman, Sarah Virginia, A.B.	Spencer

Freshman Class

Adams, Edla Victoria, A.B.	Willow Springs
Ange, Louise, A.B.	Winterville
Applebaum, Sylvia, A.B.	Ahoskie
Arnette, Maggie, A.B.	Jonesboro
Austin, Julia, B.S.	Lewiston
Barnes, Nettie, A.B.	Proctorsville
Barnhill, Frances, B.S.	Bethel

Barnwell, Bertha Estelle, A.B.	Edneyville
Bates, Minnie Lucile, A.B.	Milton, Fla.
Bazemore, Mary Louise, A.B.	Lewiston
Beavers, Lydia, A.B.	Apex
Belvin, Lizzie Pullen, A.B.	Raleigh
Benton, Gladys, A.B.	Benson
Blake, Willie Leonora, A.B., B.S.	Wilmington
Boney, Annette, B.S.	Wallace
Broadhurst, Margaret Elizabeth, A.B.	Mount Olive
Brooks, Blanche L., B.S.	Goldsboro
Brooks, Charlotte, A.B.	Garner
Brown, Annie Eugenia, A.B.	Reidsville
Brown, Elsie, B.S.	Reidsville
Bullard, Eunice, A.B.	Chadbourn
Burden, Mary Helen, B.S.	Aulander
Burns, Mary, A.B.	Lawndale
Butts, Mary, A.B.	South Hill, Va.
Cain, Ethelene, B.S.	White Oak
Canady, Ethel, A.B.	Hope Mills
Carde, Irene, A.B.	Louisburg
Carroll, Iva Isabel, A.B.	Wendell
Cheek, Maggie Alice, B.S.	Saxapahaw
Cobb, Sarah Ninetta, B.S.	Parkton
Collins, Ethel, B.S.	Raleigh
Cooke, Pauline, A.B.	Ahoskie
Copeland, Mary Lee, A.B.	Edenton
Craven, Louise, B.S.	Greensboro
Daughtry, Miriam, A.B.	Fuquay Springs
Dickenson, Katherine Ivelene Nancy, A.B.	Asheville
Doughton, Bernice, A.B.	Laurel Springs
Dowd, Alice, A.B.	Raleigh
Eagles, Mattie Lee, A.B.	Walstonburg
Eaton, Davie Belle, B.S.	Winston-Salem
Edwards, Annie Laurie, B.S.	Goldsboro
Elliott, Gladys, A.B.	Nelson, Va.
Falls, Beulah, A.B.	Lattimore
Faulkner, Ruth Jones, A.B.	Red Oak
Featherstone, Fannie, A.B.	Lowell
Fisk, Marion, A.B.	Moyock
Fitzgerald, Mrs. Lillie, A.B.	Raleigh
Floyd, Nell, A.B.	Fairmont
Fordham, Mae, A.B.	Kinston

Freeman, Vivian Elizabeth, B.S.....	Hamlet
Gill, Bessie Gray, A.B.....	Raleigh
Goodwin, Pauline, A.B.....	Raleigh
Green, Jane, A.B.....	Raleigh
Groves, Virginia, B.S.....	Asheville
Hamrick, Virginia, A.B.....	Shelby
Harris, Lucile, B.S.....	Louisburg
Hauser, Helen Hazel, A.B.....	Winston-Salem
Herring, Annie Laura, B.S.....	Dunn
Herring, Mary Leola, A.B.....	Burgaw
Hewlett, Doris Alderman, A.B.....	Wilmington
Hill, Louise, A.B.....	Canton
Holman, Anna Dorothy, B.S.....	Snow Camp
Honeycutt, Nelle Benbow, A.B.....	Hays
Honeycutt, Ruth Poindexter, A.B.....	Hays
Horne, Lucille Lee, B.S.....	Wilmington
Huff, Mildred, A.B.....	Vanceboro
Huffham, Vergie Mae, A.B.....	Delco
Hunt, Alice, A.B.....	Oxford
Johnson, Eva Belle, B.S.....	Kerr
Jolly, Evelyn Elizabeth, A.B.....	Mooresboro
Jones, Margaret P., A.B.....	Kenansville
Jordan, Reedy Moore, A.B.....	Rowland
Justice, Emma, A.B.....	Rutherfordton
Kitchin, Hesta, A.B.....	Scotland Neck
Lassiter, Mattie, B.S.....	Smithfield
Leak, Olive, A.B.....	Rich Square
Loudermilk, Ruth, A.B.....	Morganton
Lupton, Margaret, A.B.....	Charlottesville, Va.
Lupton, Vivien, B.S.....	Charlottesville, Va.
McCullen, Nellie Ezell, B.S.....	Burgaw
McMillan, Ruth, A.B.....	Parkton
Marsh, Margaret, B.S.....	Fayetteville
Martin, Thelma, B.S.....	Liberty
Massee, Elma Mae, B.S.....	Henderson
Mellette, June Hudler, B.S.....	Chadbourn
Mewborn, Sarah, A.B.....	Farmville
Misner, Viola Johnson, B.S.....	Miami, Fla.
Mitchem, Lottie Bryant, A.B.....	Raleigh
Moore, Josie, A.B.....	Hamlet
Morgan, Julia, A.B.....	Spring Hope
Morgan, Thelma Fay, A.B.....	Cary

Morton, Elizabeth, A.B.....	Greenville
Newman, Lois, B.S.....	Leaksville
Newton, Pauline, B.S.....	Whiteville
Nolen, Mary, A.B.....	Statesville
Oliver, Lucy English, B.S.....	Mount Olive
Page, Ruth, A.B.....	Marietta
Parker, Viva, A.B.....	Kings Mountain
Poe, Mary Lucy, A.B.....	Gulf
Pomeroy, Cornelia Stephen, A.B.....	Raleigh
Rogers, Annie Louise, A.B.....	Fayetteville
Rogers, Mary Elizabeth, A.B.....	Durham
Savage, Ella, B.S.....	Edenton
Scarborough, Frances, A.B.....	Macon
Scarborough, Julia Moore, A.B.....	Macon
Sloan, Lema Gertrude, A.B.....	Apex
Smith, Clara Mae, A.B.....	Troy
Stafford, Violet, B.S.....	Hamlet
Swisher, Thelma, A.B.....	Raleigh
Tatum, Catherine, A.B.....	Salisbury
Teague, Elizabeth, A.B.....	Thomasville
Teague, Vivien Lee, A.B.....	Thomasville
Tilley, Ida, B.S.....	Bahama
Umstead, Edwina Jane, B.S.....	Hickory
Veasey, Evelyn, A.B.....	Timberland
Van Landingham, Mattie, B.S.....	Florence, S. C.
Waters, Edith, A.B.....	City Point, Va.
Watkins, Ruby Claudine, A.B.....	Virgilina, Va.
Wheeler, Lillian, B.S.....	Scotland Neck
Wheless, Mary B., A.B.....	Spring Hope
White, Helen Martin, A.B.....	Plymouth
Wilkins, Hazel, A.B.....	Greensboro
Williams, Marie, B.S.....	Wilson
Woodall, Eva, A.B.....	Clayton
Yates, Willou, A.B.....	Apex
Young, Ailene Thelma, A.B.....	Asheville

Specials

Albritton, Ethel, A.B.....	Calypso
Ruth, Vera, A.B.....	Salisbury
Parker, Mrs. Margueritte Faucette, A.B.....	Raleigh

Summary

SENIORS :

Registered for A.B. degree.....	59
Registered for B.S. degree.....	9
Total.....	68

JUNIORS :

Registered for A.B. degree.....	53
Registered for B.S. degree.....	2
Total.....	55

SOPHOMORES :

Registered for A.B. degree.....	60
Registered for B.S. degree.....	8
Total.....	68

FRESHMAN :

Registered for A.B. degree.....	90
Registered for B.S. degree.....	35
Total.....	125

Total registered for A.B. degree.....	262
Total registered for B.S. degree.....	54

Total number college classmen..... 316

Special 3

Students from other schools taking work in the colleges are as follows :

From Art classmen.....	15
From Music classmen.....	84
From Music irregulars.....	3
Total.....	102
Total.....	421

Register of Students

School of Art

Junior Class

Penny, Virginia	Raleigh
Stafford, Lois Alice.....	Hamlet

Sophomore Class

McComb, Louise	Hickory
----------------------	---------

Freshman Class

Beal, Mary.....	Red Oak
Collins, Lily	Nashville
Cooke, Sarah	Wallace
Eaton, Davie Belle.....	Winston-Salem
Gordan, Lonie.....	Baskerville, Va.
Higdon, Kathryne Pauline.....	Franklin
Hollifield, Ethel Marie.....	Caroleen
Jones, Lois A.....	Wake Forest
Morris, Vallie	Southmont
Patterson, Maisie	Coats
Sparks, Sara	Salisbury
Wrenn, Mattie Lee.....	Southmont
Yarboro, Maggie Bel.....	Jonesboro

Art Only

Alford, Edna	Raleigh
Sledd, Elva	Wake Forest

Summary

Juniors	2
Sophomores	1
Freshmen	13
<hr/>	
Total number college classmen.....	16
<hr/>	
Art only	2
Students from other Schools electing work in Art.....	1
Students from other Schools electing work in Art History.....	21
Students from other Schools electing Art Education.....	20
<hr/>	
<hr/>	
Total.....	60

Register of Students

School of Music

Senior Class

Allen, Louise Bruto, <i>Public School Music</i>	Troy
Blackstock, Marguerite, <i>Voice</i>	Tyner
Butler, Annie Grayce, <i>Public School Music</i>	Saint Pauls
Cooke, Katharine Louise, <i>Public School Music</i>	Elizabeth City
Goodwin, Thelma, <i>Public School Music</i>	Raleigh
Holmes, Daisy, <i>Piano</i>	Farmville
O'Kelley, Mary, <i>Piano</i>	Raleigh
Poole, Mildred Louise, <i>Public School Music</i>	Auburn
Shields, Katherine, <i>Voice</i>	Scotland Neck
Sikes, Ruth Janet, <i>Voice</i>	Clemson College, S. C.
Tucker, Margaret Cone, <i>Voice</i>	Greenville
Williams, Annie Grace, <i>Public School Music</i>	Lumberton
Williams, Lena Mae, <i>Piano</i>	Chapel Hill

Junior Class

Brockwell, Mildred Louise, <i>Voice</i>	Raleigh
Brown, Annie Mae, <i>Piano</i>	Goldsboro
Chambers, Mary Elizabeth, <i>Voice</i>	Matthews
Cheek, Nell Rives, <i>Piano</i>	Chapel Hill
Cox, Gladys, <i>Piano</i>	Mann's Harbor
Gill, Catrina, <i>Public School Music</i>	Zebulon
Graham, Elizabeth Nancy, <i>Public School Music</i>	Rennert
Harrison, Marguerite, <i>Public School Music</i>	Wake Forest
James, Mabel Jury, <i>Piano</i>	Laurinburg
Jordan, Annie Mae, <i>Piano</i>	Rowland
Martin, Mary Garnette, <i>Piano</i>	Tabor
Matthews, Elise Fogle, <i>Voice</i>	Elliott, S. C.
Nolan, Ione, <i>Public School Music</i>	Shelby
Thomas, Sarah Elizabeth, <i>Public School Music</i>	Morven
Tyner, De Lesline Elberta, <i>Voice</i>	Lowe
Woody, Lorene, <i>Voice</i>	Denniston, Va.

Sophomore Class

Boshart, Dorothy, <i>Organ</i>	Raleigh
Branch, Virginia, <i>Piano</i>	Enfield
Brockwell, Mary, <i>Violin</i>	Raleigh

Buffaloe, Elizabeth, <i>Piano</i>	Raleigh
Bush, Martha Elizabeth, <i>Public School Music</i>	Edenton
Curtis, Charlotte, <i>Piano</i>	Maxton
Daniels, Mellie Pender, <i>Public School Music</i>	Manteo
Hilliard, Ruth, <i>Public School Music</i>	Raleigh
Horton, Blanche, <i>Piano</i>	Vilas
Kendrick, Neva Pearl, <i>Voice</i>	Cherryville
McCullen, Martha, <i>Public School Music</i>	Burgaw
McGugan, Annie Ree, <i>Piano</i>	Cordele, Ga.
McLeod, Isabelle, <i>Piano</i>	Lumberton
Minor, Katherine, <i>Piano</i>	Mocksville
Moody, Nora Frank, <i>Voice</i>	Franklin
Moretz, Lucy, <i>Piano</i>	Boone
Peake, Thelma, <i>Piano</i>	Toledo
Ross, Lois Edna, <i>Piano</i>	Morganton
Self, Clara Adele, <i>Piano</i>	Cherryville
Sullivan, Annie Louise, <i>Public School Music</i>	Wilmington
Turlington, Dorothy, <i>Piano</i>	Salemburg
Upchurch, Ruth, <i>Public School Music</i>	Oxford
Webb, Zilphia, <i>Piano</i>	Morehead City
Wheless, Elizabeth M., <i>Piano</i>	Rocky Mount
White, Evelyn, <i>Piano</i>	Norfolk, Va.
Wood, Evelyn Rhea, <i>Voice</i>	Enfield
Yeargan, Geneva, <i>Piano</i>	Garner

Freshman Class

Ayers, Mary, <i>Piano</i>	Forest City
Baines, Ruth Cone, <i>Voice</i>	Spring Hope
Barnes, Sarah Marguerite, <i>Voice</i>	Lumberton
Barrow, Lena, <i>Public School Music</i>	Raleigh
Briggs, Ila Jane, <i>Piano</i>	Burnsville
Burns, Janie, <i>Piano</i>	Roxboro
Carter, Katherine, <i>Piano</i>	Raleigh
Cheek, Mary Elizabeth, <i>Piano</i>	Burlington
Coley, Annie Lee, <i>Piano</i>	Rocky Mount
Dunning, Ruth, <i>Public School Music</i>	Aulander
Finch, Mattie Belle, <i>Voice</i>	Zebulon
Gatewood, Thelma, <i>Public School Music</i>	Wadesboro
Glenn, Janie, <i>Public School Music</i>	Monroe
Grady, Edith Rowe, <i>Piano</i>	Wilson
Hales, Thelma, <i>Piano</i>	Enfield
Hobbs, Gladys, <i>Piano</i>	Delco

Honeycutt, Cylipso, <i>Piano</i>	Clinton
Jacobs, LeClaire, <i>Public School Music</i>	Roxobel
Ketchum, Laura E., <i>Piano</i>	Jacksonville
McNeil, Frances, <i>Piano</i>	Lumberton
Martin, Sarah Lucile, <i>Voice</i>	Fayetteville
Matthews, Elma Mae, <i>Piano</i>	Wilmington
Myers, Elizabeth, <i>Voice</i>	Lexington
Norman, Alice, <i>Piano</i>	Robersonville
Peele, Frances, <i>Public School Music</i>	Roxobel
Powell, Pauline, <i>Piano</i>	Clinton
Privette, Ida, <i>Public School Music</i>	Spring Hope
Reeves, Katherine Rudd, <i>Piano</i>	West Jefferson
Robeson, Emily, <i>Piano</i>	Zebulon
Walters, Lula, <i>Piano</i>	Barnesville
Webb, Mona Elizabeth, <i>Voice</i>	Edenton
Welch, Lucile, <i>Public School Music</i>	Gastonia
Woodley, Mae, <i>Public School Music</i>	Columbia

Irregulars

Griffin, Louise, <i>Piano</i>	Macclesfield
Hampton, Ellen, <i>Piano</i>	Water Lily
Michael, Ruby, <i>Piano</i>	Asheville
Mitchell, Marie M., <i>Piano</i>	Guilford
Stone, Ida Lee, <i>Piano</i>	Nashville

School of Music

Nonresident Students

Baggette, Mary, <i>Voice</i>	Raleigh
Bloodworth, Erin, <i>Violin</i>	Raleigh
Brisson, Lillian, <i>Violin</i>	Raleigh
Carroll, Katherine Elizabeth, <i>Voice</i>	Raleigh
Diploma in Music, Meredith College	
Cooper, Annie Rebecca, <i>Voice</i>	Raleigh
Cox, Frances, <i>Piano</i>	Raleigh
Dicks, Dorothy, <i>Violin</i>	Raleigh
Dunn, Elizabeth, <i>Violin</i>	Raleigh
Dworsky, Milton, <i>Violin</i>	Raleigh
Ellisburg, Bernard, <i>Violin</i>	Raleigh
Emanuel, Frances, <i>Violin</i>	Raleigh
Evans, Annie Louise, <i>Piano</i>	Raleigh
Freeman, Genevieve, <i>Piano</i>	Raleigh

Gruver, Martha, <i>Violin</i>	Raleigh
Heatherly, Ruth, <i>Piano</i>	Raleigh
Diploma in Music, Meredith College	
Huntly, Elizabeth, <i>Music</i>	Aberdeen
Johnson, Mary Martin, <i>Piano</i>	Raleigh
A.B., Meredith College; A.M., University of West Virginia	
Kendall, Martha, <i>Piano</i>	Raleigh
McCormick, Sarah, <i>Violin</i>	Raleigh
Montague, Katherine, <i>Voice</i>	Raleigh
Morris, Esther, <i>Violin</i>	Raleigh
Mosely, Thomas Bedford, Jr., <i>Voice</i>	Raleigh
Ousley, Louise, <i>Voice</i>	Raleigh
Parker, Elizabeth, <i>Piano</i>	Raleigh
Reynolds, Lulie Snow Virginia, <i>Voice</i>	Raleigh
A.B., Meredith College	
Richardson, Mrs. Lettie Thompson, <i>Voice</i>	Raleigh
Sandlin, Jewell, <i>Violin</i>	Raleigh
Scruggs, Lillie Mae, <i>Piano</i>	Raleigh
Stringfield, Bernice, <i>Voice</i>	Raleigh
Strother, Hazel Ruth, <i>Violin</i>	Raleigh
Terry, Ela Dell, <i>Piano</i>	Raleigh
White, Frances Dorcas, <i>Voice</i>	Smithfield
Diploma in Voice and Public School Music, Meredith College	
Williams, Shirley, <i>Violin</i>	Raleigh
Wilson, Mabel, <i>Piano</i>	Raleigh
Young, Grace, <i>Piano</i>	Raleigh
Young, Eleanor, <i>Voice</i>	Raleigh

Summary

SENIORS :

Registered for Diploma in Piano.....	3
Registered for Diploma in Voice.....	4
Registered for Diploma in Public School Music.....	6
<hr/>	
Total.....	13

JUNIORS :

Registered for Diploma in Piano.....	6
Registered for Diploma in Voice.....	5
Registered for Diploma in Public School Music.....	5
<hr/>	
Total.....	16

SOPHOMORES :

Registered for Diploma in Piano.....	16
Registered for Diploma in Organ	1
Registered for Diploma in Voice.....	3
Registered for Diploma in Public School Music.....	6
Registered for Diploma in Violin.....	1
<hr/>	
Total.....	27

FRESHMEN :

Registered for Diploma in Piano.....	18
Registered for Diploma in Voice.....	6
Registered for Diploma in Public School Music.....	9
<hr/>	
Total.....	33

Total classmen registered in each department of Music :

Piano	48
Organ	1
Violin	1
Voice	17
Public School Music.....	22
<hr/>	
Total.....	89

Irregular students:

Piano	5
Total.....	94

**Summary of Students Not in Residence Taking College
Music Only**

Piano	12
Violin	13
Voice	11
Total.....	36

Students from other schools taking College Music are as follows:

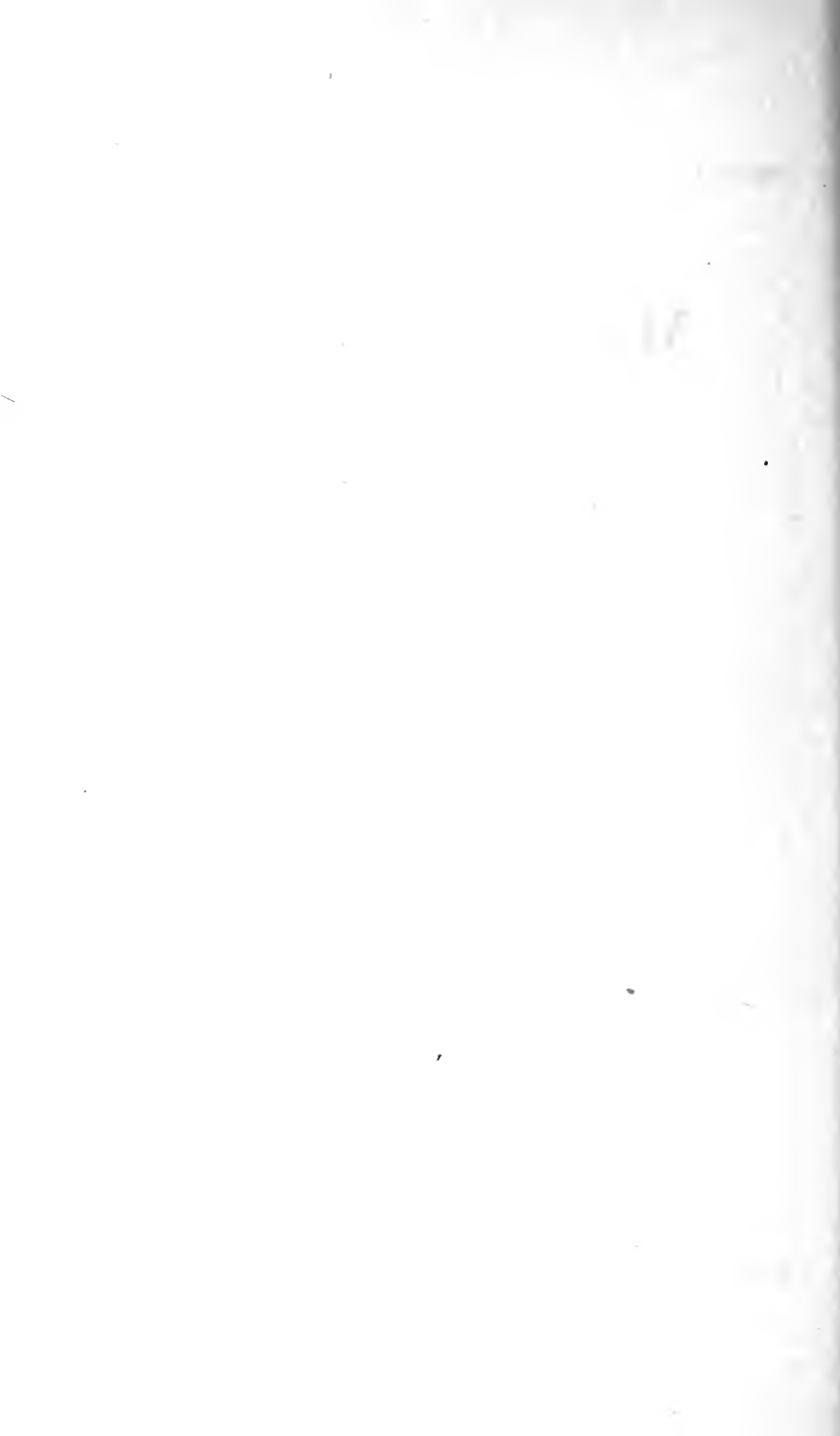
From college classmen.....	11
Final total.....	141

Final Summary Students Taking College Work

Classmen in college.....	316
Special college	3
Students from other schools taking one or more courses in the college	102
	421
Classmen in Art.....	16
Art only	2
Students from other schools taking work in Art.....	1
Students from other schools taking work in Art History.....	21
Students from other schools electing Art Education.....	20
	60
Classmen in Music.....	89
Irregulars in Music.....	5
College Music only.....	36
Students from other schools taking work in College Music.....	11
	141
Total.....	622
Deducting students counted in more than one school.....	155
Total.....	467

Summary by States

North Carolina	442
South Carolina	6
Virginia	14
China	1
Florida	2
Mississippi	1
Rhode Island	1
<hr/>	
Total.....	467



Series 19

MAY, 1926

No. 4

Meredith College

QUARTERLY BULLETIN

1925 - 26

Commencement Number



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MEREDITH COLLEGE

Meredith School of Art

The exhibit of paintings and crafts was in the Fine Arts Building on Saturday afternoon from four to six. While the alcoves and space of the former studio were lacking, and getting adjusted to new quarters had made many interruptions in the work, it was interesting and creditable.

Evidences of our new surroundings were seen in the many outdoor sketches and studies of wild flowers, distant vistas, the grove, apple orchards, dogwood and azalias, daisies and clover, and all done with much appreciation of line and color. A life study of Miss Lenander and one of Miss Herring by Miss Mary Tillery attracted much attention and many favorable comments.

The work of the Art Education Class had an interesting display of dolls, a problem in costume designing, and some of the linoleum block printing on silks and velvet showed good space relations, and preserved the textile quality in a way to be commended. An illustration in decorative treatment of "Winken Blinken and Nod" by Miss Sarah Cook, showed imagination and a fine feeling for color harmony as related to subject. A wall hanging by Miss Virginia Penny was much admired for its rich color tones.

There were no seniors in the class, but the interest and enthusiasm of the students gives promise of finer things for next year.

The young ladies composing the class were Misses Mary Tillery, Virginia Penny, Edna Alford, Mary Beal, Gladys Benton, Lily Collins, Sara Cooke, Davie Belle Eaton, Lonie Gordan, Ethel Hollifield, Kate Higdon, Lois Jones, Louise McComb, Vallie Morris, Maisie Patterson, Lois Stafford, Sarah Sparks, Mattie Lea Wrenn, Lucile Bates, Gladys Sledd.

The Senior Play

The Senior play, *The Rose of Valvain*, presented in the college auditorium on the Friday evening of Commencement, was unique in the annals of Meredith. It was an entirely original production, a musical fantasy, the book being written by Miss Margaret Wheeler and Miss Leone Warrick, the music and lyrics composed by Miss Mary O'Kelley.

This proved to be an excellent collaborative effort, so harmonious were the plot, the lyrics and the music. The love idyl of the *Rose of Valvain* and her daring lover from Illyria, clouded by the machinations of the prime minister, Von Snoopo, formed a suitable frame-work for the varied songs of the musical setting. The lyrics haunt the memory, especially the exquisite *Rose of Love*, the whimsical duet, *Love is a Butterfly*, and the swelling *Bridal Chorus*. Miss O'Kelley's accompaniments on the piano added to the lyric loveliness of the operetta.

Owing to the efficient direction of Dr. W. C. Horton, the performance was exceptionally spirited for a musical drama. There was good movement throughout, from the first appearance of the revelers to the grand finale by the cast, composed of the entire senior class. The variety of action and characterization held the interest of the audience. The comic bombast of the King, ably interpreted by Miss Bernice Hamrick, and of the Prime Minister, delightfully played by Miss Mary Alderman, was strongly supported by the grim guard. These were interpretations suggestive of the characters in *Alice in Wonderland*. Miss Marguerite Blackstock scored a triumph as Bridget, the Irish maid, whose ready wit and ingenuity sparkled through the later scenes of the play. The rich voice and the ardor of Miss Janet Sikes, the Prince-lover, Rudenz of Illyria, contrasted effectively with the bird-like tones and actions of Miss Katherine Shields in the rôle of the Princess. Their duets, *Our Dreams Have Come True* and *Wherever You Are, Dear*, are memorable

for their charm. Lyricism and burlesque—these were the qualities that made *The Rose of Valvain* a notable dramatic achievement.

The cast of characters was as follows:

Master of Ceremonies.....	RUTH BRUCE
Franz {	{ MARY YARBOROUGH
Louisa } <i>Dancers</i>	{ ELAINE GOODE
Rudenz, <i>Prince of Illyria</i>	JANET SIKES
Heinrich, <i>his valet</i>	GLADYS BROWN
Juliana, <i>Princess of Valvain</i>	KATHERINE SHIELDS
Von Snoopo, <i>Prime Minister of Valvain</i>	MARY ALDERMAN
Adolphus {	{ BLANCHE CURRENT
Frederick } <i>His confederates</i>	{ GRACE NEATHERY
Bridget	MARGARET BLACKSTOCK
King of Valvain.....	BERNICE HAMRICK
Queen of Valvain.....	MARGARET CONE TUCKER
Dancing Master.....	KATHERINE COOKE
Bishop	DAISY HOLMES
Pages.....	{ ANNABELLE ABBOTT
	{ RUTH PEARCE
<i>Revelers:</i> Oleene Braswell, Katie Dail, Margaret Henderson, Annie Horner, Nannette McClure, Jessie Belle Strickland, Catherine Baines, Maude Brock, Pauline Sawyer, Eunice Horne, Lois Waller, Annie Grace Williams, Thelma Goodwin, Fannie Mae Ange.	
<i>Guards:</i> Elsie Elkins, Blanche Banks, Jessie Brooks, Bessie Jackson, Jane Beavers, Daisy Barnwell, Edith Ezell, Louise Allen, Theresa Newton, Minnie Herrin.	
<i>Maids:</i> Crystal Davis, Elizabeth Purnell, Minnie Bell, Grace Blalock, Jessie Huff, Ira Dale, Grayce Butler, Betty Hewlett, Sarah Leigh Taylor.	
<i>Ladies-in-Waiting:</i> Irene Edwards, Martha Livermon, Lena Mae Williams, Hazel Stroud, Jennie Mae Hartsfield, Helen Thompson, Jessamine Oldham, Elinor Lane, Ivy Grace Doughton, Mildred Poole.	
<i>Courtiers:</i> Blanche Stokes, Margaret Eagles, Alice Graves Hunsucker, Hazel Baity, Inez Holloway, Mary Allison, Leone Warrick, Matle Honeycutt, Nettie Mull, Margaret Lineberry.	

The beauty of costuming and stage setting played an important part in the artistry of the production. Special appre-

ciation is due Miss Mary Tillery of the Art Department for her cleverness and artistic skill in designing the costumes. The saucy maids and regally lovely ladies-in-waiting were a joy to the eye. The stage managers are also to be heartily commended for the idyllic setting for the play, a June bower suitable for such a fantasy.

Meredith feels proud indeed of the class of 1926 for its originality in composition and for its skill in the presentation of so delightful a musical drama as *The Rose of Valvain*.

Society Night

Saturday evening at 8 o'clock Society Night Exercises were held in the Auditorium. The two Societies, the Astrotekton and Philaretian, entered the auditorium in procession singing their society songs. After Miss Ruth Pearce, president of the Astrotekton Society welcomed friends and visitors, Miss Janet Sikes, soprano, sang *Rain* by Curran and Miss Virginia Branch, pianist, played *Intermezzo in Octaves* by Leschetizky. Miss Mary O'Kelley, president of the Philaretian Society, introduced the speaker of the evening, Dr. Benjamin Sledd of Wake Forest.

Dr. Sledd had as his subject, Woman, Literature and Life, and he brought to his audience the idea of the necessity of genuine cultured womanhood and its relation to literature and life. Using George Eliot and Mrs. Browning as illustrations, he said that woman had not yet found her permanent place in literature. He urged that fads in literature and life be recognized and avoided, and he appealed to the young ladies of Meredith to be conscious of woman's high calling and to hold high her standard.

Next on the program was the presentation of essay medals and prizes. Mr. J. R. Baggett of Lillington presented the Carter-Upchurch medal of the Astrotekton Society to Miss Bernice Hamrick. Mr. V. O. Parker of Raleigh presented the Minnie Jackson Bowling medal of the Philaretian Society to Miss Katie Dale.

Miss Mary Loomis Smith announced that the Elizabeth Avery Colton prize had been won by Miss Mary Burns for the best poem appearing in the *Acorn*. There was an additional prize this year given by Mr. Frank Harper of Raleigh for excellency in freshman mathematics. This was awarded to Miss Bertha Barnwell. Miss Smith also read the list of students attaining first and second honors in reading. The following students received honors:

First Honors: Katie Dail, Ruby Davis, Madaline Elliott, Virginia Groves, Mabel Claire Haggard, Evelyn Jolley, Pauline Newton, Bess Thomas, Ruth Mae Truesdell.

Second Honors: Blanche Banks, Ruth Bowden, Helen Oldham.

Miss Elizabeth Purnell announced the new members of Meredith's Honor Society. She welcomed at this time Miss Margaret Wheeler of the class of 1926 and Misses Maud Bowers, Lucile Jones, Foy Lineberry, Mary Robert Seawell and Beulah Stroud of the class of 1927.

Miss Gertrude Royster, director of Physical Education, presented letters and stars for excellency in class basketball and special achievement in walking. The cup for class championship in basketball was given for the third time to the Junior Class.

After a spirited singing of the Alma Mater as a recessional, an informal reception in the college parlors concluded the evening's program.

The Baccalaureate Sermon

May 30, 1926, marked the celebration of the first commencement Sunday at the new site. At eleven o'clock the academic procession entered the auditorium, where a large assembly of visitors awaited the exercises.

After the opening hymn, *Round the Lord in Glory Seated*, Dr. R. T. Vann gave the invocation. The college choir, under the direction of Dr. Dingley Brown, with Miss Emily Parsons

as soloist, sang Gounod's beautiful anthem *Holy, Holy, Lord God Almighty*. This was followed by the reading of the scripture by Dr. W. M. Vines, and a prayer by Dr. Livingston Johnson. After this Miss Geneva Youngs sang an impressive solo, *Hear My Cry, O God*. President Brewer then presented Dr. William Madison Vines, pastor of the First Baptist Church, Greenwood, South Carolina, who delivered the baccalaureate sermon to the class of 1926.

Choosing as a text the eighteenth verse of the first chapter of the Book of Ruth, Dr. Vines preached an appropriate sermon on Ruth, "steadfastly minded" woman who made a wise choice. By way of introduction, he gave a characterization of the Book of Ruth as a beautiful prose poem, a lovely idyl, a masterpiece of the literature of the world. He suggested as a key to the character of Ruth the words of the text, "steadfastly minded," declaring Ruth to have been a woman of will-power and fixedness of purpose. When the psychological moment in her career came, she made her great choice without hesitation. Refusing to go back, she went forward. Thus, she stands in the midst of human history as the type of decision and stability in woman.

Dr. Vines called attention to four phases of Ruth's resolution to follow Naomi and go forward. Her resolution was, first of all, personal, because of her personal attachment to Naomi, the great mother-in-law. "Entreat me not to leave thee, or to return from following after thee." Naomi is, after all, the heroine of the Book of Ruth, and we must pay tribute, with Ruth, to the charm of her personality. Her influence over Ruth was one of gentleness and potency. Ruth's choice was due to the personal influence of Naomi.

Again, Ruth's resolution was patriotic—and even political. She left the barbarous land of Moab to seek a better country with a higher civilization. Women of culture and consecration can, by casting their lot with the good and the true make a definite contribution toward citizenship. Referring to the prohibition

situation as a serious one, Dr. Vines urged those in his audience to exert their influence in uplifting low standards, and in bringing about reforms in politics and morals.

Ruth's resolution was, also, a social one. "Thy people shall be my people." In making her great choice Ruth did more than she realized. When she went with Naomi she entered the best society in the world at that time. Moreover, in becoming the mother of Obed, she became the grandmother of David, and the ancestress of Christ. There are many who miss the opportunities of life by dallying with mere trivialities. Ruth was not one of these.

In the last place, Ruth's resolution was religious, "Thy God shall be my God." In choosing the God of the Hebrews, and turning her back on the gods of Moab with their cruel and debasing worship, Ruth chose the God who exalts noble womanhood. Here, the speaker described Shakespeare's garden at Stratford, filled with the flowers which make fragrant his plays, and compared with it Christianity, the flower garden of character, in which grow all the lovely blossoms of virtue and beauty. For, Christianity sums up the truths found in all creeds, seizing all the beauties and glories of God's truth.

In his closing words, Dr. Vines appealed to the girls going out from Meredith into the homes, churches and communities of this land, to make a contribution of culture and consecration toward a better world. He urged them to grow in grace, beauty of character and life. He gave as his parting advice the simple injunction: "Do the best you can under the circumstances," and closed with the prayer that God would abundantly bless them and give them a reward in His beautiful paradise.

At the conclusion of the sermon the choir effectively rendered Harris' *Be Strong in the Lord*. Dr. Vines pronounced the benediction.

The Missionary Sermon

The evening service was opened with the singing of *Stand Up, Stand Up for Jesus*. Following the invocation by the Rev. C. V. Brooks, the choir under the direction of Dr. Dingley Brown, with Miss Geneva Youngs as soloist, sang Coenen's beautiful anthem *Come Unto Me*. The Rev. J. S. Farmer offered prayer after which Miss Mary Lenander sang Mendelssohn's *O Rest in the Lord*.

Dr. Vines, the preacher of the morning, delivered the missionary sermon.

The text for the missionary sermon was Romans 1:16, Paul's words, "I am proud of the gospel."

"I am not ashamed of the gospel": Dr. Vines showed what a daring thing that was for Paul to say at a time when it was not easy to be a Christian. He was enabled to say it because the gospel—religion—is so great and complete in its appeal. It satisfies every need of the human soul.

As the thesis of his sermon the speaker chose the quotation "Intuition and Intellect are United by the Christian Religion." In the first place, the Christian religion appeals to the intuition. Religion finds a natural response in the human soul. The heart cries for knowledge, for peace, for rest, for inspiration; and all these desires and more are answered by religion.

Furthermore, Christianity appeals to the intellect, the will, as well as to the heart. The idea of regeneration is intellectual; faith, which has been called the courage of reason, is the common-sense basis of business; repentance involves a change of mind as well as of spirit. The church itself appeals to thinking people. The great doctrines are intellectual. Christianity is philosophy. Christianity in appealing to the intellect expresses itself in the highest forms of culture. Many of the great paintings, the lovely anthems and oratorios, the masterpieces of

literature have had a Christian subject and inspiration. Then, too, there would be no history if Christ were left out.

The speaker emphasized the unity of truth in the Christian religion which accounts for its appeal to both intuition and intellect. He insisted that there is no conflict between the truth of Christianity and the theories of science.

"Christianity," as Benjamin Kidd says, "gives up an ideal to an emotion." And truly it is enabled to conquer human society. What is the ideal? It is the conquest of the universe for Christ. Could there be a broader, more sweeping ideal? The business of every Christian is to contribute his share to the establishment of this Christian commonwealth. It is a great task and a noble ideal, but Christians can be optimistic over the final outcome.

What is the emotion back of religion? To illustrate this, the preacher told of a Chinese woman who upon first hearing of Christ from a missionary said, "That is exactly the kind of God that I felt ought to be." The story of Jesus Christ and His love is the greatest appeal to the emotions.

With such a religion and with the inspiration of Christ's example, can Christians fail in carrying the gospel to every creature?

At the conclusion of the sermon the choir sang Berwald's *Hark, Hark, My Soul* and Dr. Vines pronounced the benediction.

Class Day Exercises

On Monday afternoon, May thirty-first, the grove at Meredith afforded an appropriate setting for the Senior Class Day Exercises. Against the green background of the oaks the Sophomores, clad in orchid and bearing the festoons of the daisy chain, formed a colorful, picturesque pageant. Between their lines walked the Seniors, like dryads in delicate green, advancing to the strains of the Daisy Chain Song.

The address of welcome by the class president, Miss Margaret Wheeler, brought a message from the "transition class," 1926, with a backward view to the old college so beloved by the alumnae—and a forward look towards the greater Meredith. An especial welcome was extended in song to the class of '24, who responded by singing of their devotion for '26.

The class events were skillfully woven into a seaman's tale. The class officers represented a crew who had landed at the port of greater Meredith before setting sail on uncharted seas. There the Spirit of the Oaks, impersonated by Miss Ruth Bruce, and a shepherd-poet, Miss Leone Warrick, welcomed the sailors and requested a history of their voyages. Admiral Dail, the class historian, began the chronicle, which was continued, in turn, by Captains Livermon, Eagles, O'Kelley and Wheeler, the class presidents for the four years.

From an ancient treasure-chest were taken rare treasures, which were bequeathed to the college, to the various classes and to individuals. To Meredith the class willed, with its loving appreciation, a marble bench for the campus. The shepherd lad then being called upon for verses to celebrate the occasion, responded with a poem in honor of the day.

Suddenly the cabin-boy, Master Rupert Riley, appeared with a bottle containing a manuscript, which had just been rescued from the sea. Lookout Hamrick, the class prophet, discovered that the curious manuscript disclosed a glimpse of the future for the members of 1926. Thereupon the pirates concluded that it was time to set sail.

With a song of farewell to 1928, and the Sophomores' feeling reply, the exercises come to a premature close. Despite the threatened storm and the rapidly dispersing audience, the class of '28 formed its aisle of daisies, up which marched the class of 1926, as the two sister classes joined in singing *Alma Mater*.

The Alumnae

The first commencement at the new site was marked by the return of a large and enthusiastic number of Alumnae. The reunion classes were '15, '16, '17 and '18 and '24. Everywhere was expressed complete approval of the buildings and equipment, and hearty endorsement of the action of the Woman's Missionary Union in undertaking to exterminate the debt on the college by the year 1930.

The Alumnae Association convened at 10:30 A. M., May 31, for its annual program and business session, with Miss Nell Paschal presiding. Miss Mary Ferrell, '16, of the faculty of North Carolina College for Women, Greensboro, N. C., played in a delightful way a most interesting group of piano numbers. Two of these were played in her recital ten years ago.

Miss Rosa Paschal, '02, read a most interesting and informing paper on the status of Women's Education in past and present. Miss Ferrell again played a most charming group at the conclusion of the address.

The program was followed by the business session. After the reports of the committees the question of the Alumnae gift to the college was discussed. It was finally decided that the Association give the amount needed to complete the entrance to the college, with grass plots and reflecting pool as in the architects' plans.

The meeting was then adjourned and a delightful luncheon enjoyed by all at the Woman's Club.

The Annual Concert

On Monday evening, May 31st, the annual concert was given by the department of music, under the direction of Dr. Dingley Brown. The program opened with the chorus, *Sparkling Sunlight*—Ardite-Howseley, sung by the College Chorus in a most artistic way.

Mabel Jones played MacDowell's *Witches' Dance* with style and finish. In lyrical tones Katherine Shields sang *Chanson Provencale* of Dell' Acqur. Daisy Holmes played a double number,—*Romance* by Adams and *March* by Raff, showing her ability both as to singing touch and brilliance. Mildred Brockwell sang the aria *Faites-Lui Mes Aveux* by Gounod, in pleasing manner. Elise Matthews played the Schubert-Liszt transcription of *Du Bist Die Ruh'* with artistic feeling and interpretation. Mary Brockwell gave the only violin number on the program—*Hungarian Dance* by Hoesche, and played it with beautiful tone quality and brilliance. Mary O'Kelley again proved her versatility and musicianship by her rendition of *The Lark*—Glinka-Balakirev and Rubinstein's *Staccato Etude*. Janet Sikes sang the aria from *Lakme* by Delibes, with finish and interpretation. Nelle Cheek played in charming manner the *Concert Waltz* of Wieniawski. The program closed with the chorus *Daybreak* by Harris, sung by the chorus. This was a fitting number with which to end the concert and was artistically rendered. The accompaniments were ably played by Misses Virginia Branch, Genevieve Freeman and Martha Galt.

The Graduating Exercises

The graduating exercises of the class of '26 were held in the College Auditorium at 10:30 Tuesday morning, June 1. The academic procession, with the eighty members of the class of '26 at its head, followed by trustees, speakers, faculty and alumnæ, formed in the library building, and marched across the campus to the auditorium. When the procession had taken its place, the audience sang *Onward Christian Soldiers*. The invocation was pronounced by the Reverend W. E. Goode, pastor of the Baptist Church of Reidsville, North Carolina. The choir then sang *Hark, Hark, My Soul*.

The address of the day was delivered by Dr. Harry Henderson Clark, of Furman University, Greenville, South Carolina, who was introduced to the audience by President Brewer.

In a most pleasing manner, Dr. Clark stated in his introductory remarks what he considered the function of a commencement speaker. In brief, it was merely to gather together the strains of emotion, weave and fuse them into a sentiment that would render them forever articulate to those present on such an occasion. In other words, it was his desire to bring to our minds pictures, that is, pictures of the idealist.

Any commencement occasion makes us pause, to look not only at the pictures we see before us in the fire, but also to behold the ashes which eventually must be scattered.

Five thoughts were brought to the attention of the audience:

First, this world belongs to those with vision. Cynics will ask for proof of man's visions and dreams and laugh at them sometimes just as they did in the case of Jane Addams, of Louisa Alcott, of Margaret Fuller, of Edison and others. But the cynic's criticism matters little when we think of the success achieved by those mentioned above.

Second, the idealist is greater than the materialist. In no way does this cast a reflection on the business man or woman said the speaker, for often the greatest idealist is the business man. J. P. Morgan, Rockefeller, Andrew Carnegie and Henry Ford furnish striking examples. They became rich by dreaming dreams—not by planning to make money. We too, must dream and play the game if we are to succeed.

Third, do not let your fire go out but add new material. We cannot afford to let life crumble into ashes alone. We must add fuel in order that the fire may be kept burning. Edgar Guest says, "If beaten in the race, don't fall in the track." Success does not come this way.

Fourth, our ideals make us and determine the life we lead. The things our hearts feed on determine us. Paul says, "Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."

The speaker concluded with the suggestion that as soon as we reach our goal, we should seek a new one. Make each success a port of embarkation, not a harbor in which to anchor. Pictures change and charm us as life goes on. When a goal is reached, it should charm us to something higher. It is this thought in Tennyson's "Ulysses" which appeals to us. Ideals grow as we grow—"A man's reach should exceed his grasp, or what's a Heaven for." Have an ideal ever before you and grasp for it. Those who dream and never put the dreams into action are the failures in life. In closing, Dr. Clark urged his hearers not to dream too long by the fire, but to seek the fulfillment of the dream.

After the conferring of degrees and the presentation of diplomas, President Brewer delivered the baccalaureate address to the class, which appears elsewhere in this number of the BULLETIN.

When the choir had sung the anthem, *Come Unto Me*, Dr. Vann presented to each member of the graduating class a Bible, the gift of Alma Mater. In speaking of the spirit of Meredith, he said that these new buildings did not make Meredith, but they did make a place for the expansion of our spirit for larger things, and this in turn meant Meredith to us. When Faircloth building was erected, a Bible was put into the cornerstone and this symbol is today the real foundation of Meredith. It inspired the first conception of Meredith and since it has been our help in ages past, it is to be our help in years to come. Dr. Vann suggested to the graduates of 1926 that they take the Bible, a gift of love and good wishes from their Alma Mater, study it independently and as a whole, solely for the purpose of having God reveal himself to them individually. Again he urged that the Bible be studied progressively, for as the world grows, God's revelation progresses. In closing, he said that we should study the Bible reverently and be able to say with David, "Thy word have I hid in mine heart that I might not sin against thee."

Mr. W. N. Jones, President of the Board of Trustees, in giving his annual report, made a few remarks concerning the

closing year and presented plans for the future. He congratulated the class of 1926, especially, because they were the first class to be graduated from New Meredith, the last class to leave Old Meredith, and the largest class ever to have been graduated from the institution. Mr. Jones called our attention to the wonderful working equipment which is now ours, and reminded us of the gratitude we owe to our building committee and to all others who had a hand in making Meredith at our new home possible.

The audience then rose to sing the "Alma Mater" and Reverend W. E. Goode pronounced the benediction, which brought the academic year to a close.

The President's Address to the Graduating Class

Young ladies of the class of '26, your host of friends gathered here on this happy occasion are rejoicing with you as you receive your credentials and go forth to meet the tasks and tests that await you in life. The College is giving its benediction as you go, the life without is waiting with keenest interest to receive you.

Besides being the largest class hitherto, you will always have the distinction of being the first class to graduate from this new environment. We are all grateful for the leadership and vision you have had in helping the student body to adapt itself so easily and happily to new surroundings and for the initiative you have shown in inaugurating new customs which all hope will become treasured traditions. In starting these new features of college life there has been no thought of forgetting or discarding the old but rather to add to them and give to them a natural extension and development in keeping with the changed conditions in the midst of which students find themselves. Every emphasis is given to the thought that we have not a new Meredith but our dear Old Meredith in a new home.

As you today leave us as students you may be sure that you carry the love and best wishes of Alma Mater. You will find

life outside of college walls similar in many particulars to that you have found here. There will be still routine and duty and work. There will be a mingling of joy and regret, of pleasure and disappointment, of success and failure. Life in College is real—it is an epitome of every day life and we can forecast the future for any one of you by reviewing your experiences, your motives, your attitudes, your achievements here.

You will discover, I am sure, two contrasts in the changed environment. You will find that greater responsibility devolves upon you after this. Hitherto others have carried much of this for you—they have made your schedule for you in large measure and have assigned your work. Conditions will now be changed. You will be given the opportunity of making your own schedule, of determining your own work. It may be that you will go even beyond this in being called upon to make the schedule and plan the work for others. This, you will find is responsibility.

The other contrast in life will be a change in the attitude of many with whom you will have dealings—it will be far more exacting than any you have had so far and not so forgiving for any lapses that may occur.

With a view to meeting these conditions let me suggest three essentials: The first of these is industry. The world is clamoring for people who are willing to work. Some one said recently, "The man who gets up in the world gets up in the morning." An early start, an unfailing enthusiasm, a smiling face, a patient attitude, are invincible. Work, however, need not be monotonous or uninteresting. It is possible for one to reach the fullest possible harmony with his daily task and discover the greatest joy in it. Some one has expressed it in these stimulating lines:

Work! Thank God for the might of it,
The ardor, the urge, the delight of it—
Work that springs from the heart's desire,
Setting the soul and the brain on fire!

Oh, what is so good as the heat of it,
And what is so glad as the beat of it,
And what is so kind as the stern command,
Challenging brain and heart and hand?

Work! the Titan, the friend,
Shaping the earth to a glorious end;
Draining swamps and blasting the hills,
Doing whatever the spirit wills;
Rending the continent apart,
To answer the dream of a master heart.
Thank God for a world where none can shirk,
Thank God for the splendor of work!

But there is a second essential, namely, intelligence in work. The tasks you have had to meet in college will here find their justification and reap their proper reward. Breadth and intensity of scholarship are both needed in the life into which you are entering today. You need an acquaintance with the best that has been thought and wrought by the great spirits of all time—contact with and appreciation of the forces that have operated and are still a source of help and inspiration. Such study enables one to have broad interests and sympathies and the ability to see from many view points and reach decisions with discrimination.

But there must be also intensity of study—to know something through and through, to be able to think steadily and consistently. It is not enough to work hard. Most men work hard enough—what they need is to work intelligently.

Douglas, the shoe man, worked in a shoe shop for eight years. He worked hard pegging shoes. He became a thinker and put intelligence into his work. He developed into a national figure in industrial lines and was honored with an election to the governorship of Massachusetts.

Benjamin Franklin was a poor boy and had all the trying experiences of a printer's apprentice. But he used his intelligence and left the task of apprentice for that of a proprietor. His services for his country in its birth throes were scarcely

second to those of George Washington, and his name is held in highest regard by a grateful people.

Sir Walter Scott, at the age of fifty-five found himself crushed under a burden of debt from which no amount of work could have released him. But he took his pen and *thought* his way through a liability of appalling proportions.

Thus, it is intelligent industry that counts. Constant work must be coupled with careful thought.

But hard work and intelligence, excellent though they may be in themselves, are not sufficient. There must be a worthy motive. This is found in one's spiritual nature. Our purpose in life gives direction to our efforts and to our development.

"One ship drives east and another drives west,
While the selfsame breezes blow;
It's the set of the sails and not the gales,
That bids them where to go.

Like the winds of the seas are the ways of the fates,
As we voyage along through life;
It is the set of the soul that decides the goal,
And not the storms or the strife."

Our visions and dreams come to us from our spiritual natures. No worth while achievement has ever yet been realized that was not first conceived and pictured in some one's higher nature.

Three men were laying brick. A passerby said to one, "What are you doing?" The man replied, "Laying brick." He asked the second man, "What are you doing?" His reply was, "Making ten dollars a day." He asked the third man, "And what are *you* doing?" He replied, "Rearing a temple." Thus do our ideals determine our attitude toward our work and control its effect both on ourselves and others.

The spiritual factor is the greatest factor in the growth of communities and nations. We are apt to think of material resources as responsible for such progress and development. But

the world has always had such resources but they are helpless of themselves to bring prosperity. The spiritual factor is essential for this. Human labor and ingenuity have made the axe. Whether this implement is to be used for clearing the forest or for murder depends upon the purpose of the man in whose hand it is found. The improvements in agriculture and engineering as well as the marvelous discoveries in science are a wonderful testimony to what the hand and brain of man can do. It remains to be seen, however, whether the spiritual factor will make these improvements and discoveries a blessing or a curse.

Your Alma Mater expects you to go forth with ready hand, a mind open and alert, a spirit pulsing with enthusiasm and ambition to fill a worthy place in the world. Avoid the pessimist who croaks in doleful tones that the sorrows of the world far outweigh its joys—that a human being is but the blind instrument of fate. Take, rather, the sentiment of Wordsworth that it is bliss to be alive, and to be young is very heaven. Do not say that there is nothing great for you to do. Remember that there is everything great for you to be. Make your task, your place, worthy by making yourself worthy to fill it.

You now become fellow laborers for the truth. The world needs you. Welcome, thrice welcome, to this new relationship, this new company, this new fellowship, this new opportunity.

Honor Roll**SECOND SEMESTER, 1925-1926****FIRST HONOR**

AYSCUE, MARY	JOLLY, EVELYN
BAITY, HAZEL	KITCHIN, HESTA
BARNWELL, BERTHA	LEONARD, PAIGE
BOWERS, MAUDE	LINEBERRY, FOY
BRASWELL, OLEEN	MADDRY, KATHARINE
BYRUM, GLADYS	MAYNARD, MARTHA
CARROLL, IVA	O'KELLEY, MARY
CHEEK, EMILY	PEEBLES, MARY
CHEEK, NELL	PERKINSON, LUCY
DAIL, KATIE	PITTMAN, OLIVE
DAVIS, CRYSTAL	PURNELL, ELIZABETH
DAVIS, RUBY	SCARBOROUGH, FRANCES
DUNNING, DOROTHY	SCARBOROUGH, JULIA MOORE
EAGLES, MATTIE LEE	SEAWELL, MARY ROBERT
ELKINS, ELSIE	STRICKLAND, JESSIE BELLE
FISKE, MARION	THOMAS, BESS
FORDHAM, MAE	WALTON, KATIE LEE
HAMRICK, BERNICE	WARRICK, LEONE
HOLLOWAY, INEZ	WEATHERSPOON, LAURA
HOLMES, DAISY	WHEELER, MARGARET
HORNER, ANNIE	YARBROUGH, MARY
JAMES, MABEL	

SECOND HONOR

ABBOTT, ANNABELLE	GUDGER, THELMA
ANDREWS, MABEL	HARRIS, FRANCES
ANGE, FANNIE MAE	HARRISON, MARGUERITE
BIGGERS, MARY FRANCES	HARTSFIELD, JENNIE MAE
BUFFALOE, ELIZABETH	HERRING, MARY LEE
BURNS, MARY	HERRIN, MINNIE
CAVENAUGH, FLORA	HEWLETT, BETTY
COOKE, KATHERINE	JACKSON, BESSIE
COVINGTON, LENA	LASSITER, MARGARET
CRAWFORD, MARY	STROUD, BEULAH
ELLIOTT, MADALINE	WALLER, LOIS
GREENWOOD, ELOISE	

POINTS

<i>No. of Classes per week</i>		<i>Points for first honor</i>		<i>Points for second honor</i>
12	-----	27	-----	22
13	-----	29	-----	24
14	-----	31	-----	26
15	-----	33	-----	28
16	-----	35	-----	30
17	-----	37	-----	32
18	-----	40	-----	34

GRADES

A, gives 3 points per semester hour of credit
 B, gives 2 points per semester hour of credit
 C, gives 1 point per semester hour of credit
 D, gives 0 point per semester hour of credit
 E, gives -1 point per semester hour of credit
 F, gives -2 point per semester hour of credit

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THE GROTESQUE IN BROWNING *

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Associate Professor of English



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THE GROTESQUE IN BROWNING

By

MARY LYNCH JOHNSON

Associate Professor of English, Meredith College

The word grotesque, from its origin in the Italian *grottesca*, "a kind of rough, unpolished painter's work," is a term applied primarily to art in its narrow sense—painting, sculpture, and architecture. The gargoyles of mediaeval cathedrals show probably the best examples of the grotesque. From this narrow use, the term has come to have a general significance. Ruskin's discussion of the grotesque in *Stones of Venice* forms an excellent basis for the study of the grotesque in literature, as well as in architecture. He characterizes the grotesque thus: "All the forms of art which result from the comparatively recreative exertion of minds more or less blunted by other cares and toils, the art which we may call generally the art of the wayside, as opposed to that which is the business of man's life is, in the best sense of the word, grotesque."* Two elements enter into the grotesque—the fanciful and the terrible; these are often so blended that they can hardly be considered separately. The idea of ugliness is associated, and rightly so, with grotesqueness; but it is not a mere synonym for ugliness. It is not the opposite of beauty, but a distortion or fantastic combination of the elements that produce beauty. Ruskin makes the point that the noble grotesque involves the true appreciation of beauty. "The master of the noble grotesque knows the depth of all at which he seems to mock."†

Browning has been called the greatest English master of the grotesque. Superlatives are dangerous, but certainly the verse of no English poet is so characterized by the element of the grotesque as is Browning's. It is not an excrescence in his verse, an added ornament. In that respect, a comparison with the gargoyles of the mediaeval cathedrals would fail. Browning's

* Ruskin, *Stones of Venice*, p. 126.

† Ruskin, *Stones of Venice*, p. 148.

keenness in understanding human nature is often compared with Shakespeare's; the feeling for the grotesque is another characteristic which they have in common. But in Shakespeare the grotesque, even when it exists in the same play with the serious, is a thing apart from it. The porter's scene could be left out of *Macbeth*, and the *Merchant of Venice* would be a complete play, even if it were a poorer play, without Lancelot Gobbo and his sand-blind father. But the grotesque is an essential part of Browning's verse; it runs through the warp and woof of it. It would be impossible to separate the grotesque to study it, or to study the poetry without it.

The love of the grotesque was, in part, a heritage from his father, who was a dilettante in art. His favorite among English painters was Hogarth. Hundreds of his sketches still survive, and almost all of them are grotesque. He once said he did not believe he could draw a pretty face. Browning himself, during his school days, was fond of drawing pen and ink caricatures.*

A keen sense of humor characterized Browning as man and poet. He is a contrast in this respect to the three other poets of the nineteenth century with whom his name is most often linked, Wordsworth, Tennyson, and Arnold. Little humor glimmers in their lines. This sense of humor would naturally lead him to be interested in the grotesque.

But above all, Browning's conception of poetry involved the grotesque as an inevitable part of his verse. For him, the poet is not one apart, one who

. . . on honey dew hath fed,
Or drunk the milk of Paradise.

He is essentially an observer and interpreter of life. He is not inspired by a remote muse, but draws his inspiration from contact with people. Over and over again in his verse this idea is formulated. It appears in his first published poem, *Pauline*.

And then thou said'st the perfect bard was one
Who chronicled the stages of all life.

* Griffin and Minchin, *The Life of Robert Browning*, p. 129.

It is stated more whimsically in *The Glove*:

“For I,” so I spoke, “am a poet,
Human nature, behooves that I know it.”

The poet described in *How It Strikes a Contemporary*:

Stood and watched the cobbler at his trade,
The man who slices lemons into drink,
The coffee-roaster's brazier, and the boys
That volunteer to help him turn its winch

We had among us not so much a spy,
As a recording chief inquisitor,
The town's true master, if the town but knew!

One cannot chronicle the stages of all life without dealing to a certain extent with the grotesque. There is the fantastic, the absurd, the clumsy, the incongruous in life, as well as the grave, the picturesque, and the beautiful. There are oxen that steam and wheeze, as well as lambs, up at a villa; and the diligence that rattles in, as well as cathedral spires, down in the city. It would be a very unobservant person who would go through the day without hearing or seeing something grotesque. All beauty in a day, or in a life, would be monotonous. Browning's selection of material for poetry, and his treatment of this material, is not guided by his feeling for aesthetic beauty, though he had more of that than his severer critics gave him credit for, but by this passion for life,—all life.

There are a number of Browning's poems which are purely grotesque, or in which the grotesque element predominates. Of these, some few are fantastic,—products of the fancy, rather than the imagination. One such poem is the second of the group entitled *Nationality in Drinks*, another in the *Pied Piper of Hamelin*. The latter was written to please a child, the former perhaps to please himself. The odd little Tokay jug, described

in phrases as quaint as itself, comes to life and struts importantly before us,—a quickly moving picture, soon over.

Up jumped Tokay on our table,
Like a pygmy castle-warder,
Dwarfish to see, but stout and able,
Arms and accoutrements all in order ;
And fierce he looked North, then wheeling South
Blew his bugle a challenge to Drouth,
Cocked his flap-hat with the tosspot-feather,
Twisted his thumb in his red mustache,
Jingled his huge brass spurs together,
Tightened his waist with its Buda sash,
And then with an impudence naught could abash,
Shrugged his hump-shoulder, to tell the beholder,
For twenty such knaves he should laugh but the bolder :
And so, with his sword hilt gallantly jutting,
And dexter-hand on his haunch abutting,
Went the little man, Sir Ausbruch, strutting!

The *Pied Piper of Hamelin*, a story, rather than a picture, has the irresistible magic of a fairy tale, but a fairy tale which has a grotesque note,—rats! A lesser genius than Browning could have told of the piper whom the children followed, leaving the town desolate, but no one so well as Browning could bring out the full flavor of the old legend, emphasizing the wistful beauty of the children's laughter, and the patter of their feet by the clumsy scurrying of the rats. All the comic, awkward words at Browning's command are heaped together to describe the ravage of the rats, their following of the piper, and the meaning of the music to them.

Rats!

They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks own ladles,
Split open the kegs of salted sprats,

Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers.

The music of the piper was as

. . . a sound of scraping tripe,
And putting apples, wondrous ripe,
Into a cider-press's gripe:
And a moving away of pickle-tub-boards,
And a leaving ajar of conserve cup-boards,
And a drawing the corks of train-oil-flasks,
And a breaking the hoops of butter-casks.

Browning heightens the grotesqueness by comparing the sole survivor, a stout old rat, to Julius Cæsar, carrying "to Ratland home his commentary."

Most poets show us the picturesque side of the middle ages, the flowering of knighthood and chivalry. But tournaments and pageants were not all of life in mediaeval days. It was a time of contrasts and incongruities, of comic ugliness as well as amazing beauties. Hence there is much in the middle ages which affords material for the grotesque in literature. *The Pied Piper* was a mediaeval legend. A group of three poems, all very different in tone from the *Pied Piper*, come from the middle ages also, *Soliloquy of the Spanish Cloister*, *The Heretic's Tragedy*, and *Holy-Cross Day*. They are as terrible as the *Pied Piper*

is fanciful. In them the tragedy is expressed not in contrast to the grotesque, as it is sometimes in Browning, but through the grotesque.

The *Soliloquy of the Spanish Cloister* shows a terrible distortion of the monastic ideal. In Marlowe's *Dr. Faustus*, the devil first appears breathing out fire and smelling of brimstone, black and repulsive. Faustus bids him re-appear as a Franciscan friar. So here, in the peaceful Spanish cloister is an incongruous note, a fiend incarnate in the garb of a monk. His hatred of the simple Brother Lawrence, with his lilies and melons, is grotesque. He veils it with mock piety, mingling plans to poison his victim with *Salve Tibi's*; and *Plena Gratia*, with *G-r-r you swine!*

Browning's prefatory note to the poem is the best commentary on *The Heretic's Tragedy*. "It would seem to be a glimpse from the burning of Jacques du Bourg-Molay, at Paris, A.D., 1314; as distorted by the refraction from Flemish brain to brain, during the course of a couple of centuries." The details of the burning are gruesomely realistic.

How can he curse, if his mouth be gagged?

Or wriggle his neck, with a collar there?

Or heave his chest, which a band goes around?

Or threat with his fist, since his arms are spliced?

Or kick with his feet, now his legs are bound?

And with blood for dew, the bosom boils,

And a gust of sulphur is all its smell,

And lo, he is horribly in the toils

Of a coal-black giant flower of hell!

The grotesqueness here is not of form, the conception is too sublimely terrible for whimsicalities or rhyme; but of situation and character.

Holy-Cross Day is a mass tragedy, rather than an individual one. Once a year, the Jews in Rome were forced to listen to a Christian sermon. One of the victims, recognizing the grotesque-

ness of the situation, describes it with bitter humor. The first few lines express the exasperated disgust of the speaker:

Fee, faw, fum! bubble and squeak!
Blessedest Thursday's the fat of the week.
Rumble and tumble, sleek and rough,
Stinking and savory, snug and gruff,
Take the church-road, for the bell's due chime
Gives us the summons—'tis sermon time!

With impartial eye he sees themselves as rats in a hamper, flies in a sieve, and His Grace, who is to preach the sermon, as an acorned hog. The twelve doomed by lot for conversion get no sympathy from him, for five of them are thieves, and seven are beggars; they deserve no better fate. There is a sharp and striking contrast between the bitter mingling of savage humor with sordid pathos of the first part, and the death song of Rabbi Ben Ezra, a solemn and impressive arraignment of their tormentors,

Whose life laughs through and spits at their creed,
Who maintain thee in word, and defy thee in deed!

and a magnificent appeal to Christ against his professed followers.

Sibrandus Schafnaburgensis is at the opposite end of the grotesque from the three preceding poems. It is a good-humored fling at pedantry. The poet throws the book of the pedant in the crevice of a plum tree, and coming to get it later in the day, finds that a spider had spun a web across the crevice,

And sat in the midst, with his arms akimbo.

A toad stool stuck to one chapter of the book its author had taken so seriously, and all the little creatures, worms, slugs, efts, and newts were making themselves at home among its pages. They

Tickled and tousled and browsed him all over.

The contrast between the live creatures and the poor pedant's book is expressed in a fine bit of grotesque.

All that life and fun and romping,
 All that frisking and twisting and coupling,
 While slowly our poor friend's leaves were swamping
 And clasps were cracking and covers suppling!
 As if you had carried sour John Knox
 To the play-house at Paris, Vienna, or Munich,
 Fastened him into a front-row box,
 And danced off the ballet with trousers and tunic.

Popularity, a tribute to Keats, likens Keats' literary venturesomeness to the blue dye of Tyre, made from a seashell. As the makers and sellers of the dye receive all the praise, and the original discoverer is forgotten, so lesser poets gain great reputation because of Keats' work. The tenderness of the first part of the poem, and the rich splendor of imagery which follows give way to grotesqueness as Browning's indignation rises.

Hobbs hints blue,—straight he turtle eats:
 Nobbs prints blue,—claret crowns his cup:
 Nokes outdares Stokes in azure feats,—
 Both gorge. Who fished the murex up?
 What porridge had John Keats?

The abrupt spondees, absurd alliterations, harsh words, and jagged half-sentences make a deeper impression than do the smooth lines of Tennyson,

Most can raise the flowers now,
 For all have got the seed.

In *Pacchiarotto, and How He Worked in Distemper*, Browning uses an anecdote of a sixteenth century Italian painter to criticise his critics. The incident and the criticism are both worthy of consideration, but the poem is particularly interesting for its extravagant whimsicalities in rhyme. The rhyme is gro-

tesque to the extreme, almost frenzied. It is more nearly a curiosity than a poem. Double and triple rhymes tumble through the lines.

While treading down rose and ranunculus,
 You Tommy-make-room-for-your-Uncle us!
 Troop, all of you,—man or homunculus!
 Quick, march! for Xanthippe, my housemaid,
 If once on your pates she a souse made
 With what, pan or pot, bowl or skoramis,
 First comes to her hand—things were more amiss!

The rhyme-mates for Pacchiarotto are worth noting, *his motto, sopra-sotto, Giotto, a grotto, paint-pot O, trot toe, got to, hot-tow.*

The philosophizing which is so essential a part of Browning's work is pointed at with pride by his admirers, and with scorn as a vice by those who consider him no poet. Browning has expressed in *Transcendentalism* the opinion that abstract philosophy has no place in poetry. If ever philosophy was made concrete, it is in his verse. In several poems he uses the grotesque to convey philosophical ideas more forcefully and concretely. His very surprise at the unusualness of expression in such poems makes the reader examine the ideas themselves more closely than he would otherwise.

The better the uncouth,
 Do roses stick like burrs?

The mere title may give a touch of grotesqueness to a serious poem. One looks more than once at a poem discussing shine, and shade, happiness and misery in life, if it be entitled "*A Bean-Stripe; Also Apple-Eating.*"

In a poem discussing vital questions of faith and doubt, Bishop Blougram advises Mr. Gigadibs—names grotesque enough—to

. . . try the cooler jug,
 Put back the other, but don't jog the ice.

Meanwhile, Mr. Gigadibs, the literary man, as he listened,

Played with spoons, explored his plate's design
And ranged the olive stones about its edge.

Mr. Sludge the Medium, like *Bishop Blougram's Apology*, and many other of Browning's poems, embodies a philosophy distinctly not Browning's own. Mr. Sludge himself, in his mingled rage and humiliation is as grotesque as his name. His reaction to the situation is in perfect keeping with the character Browning has chosen to portray.

Caliban upon Setebos is perhaps the most important and forceful poem of the type under discussion. Caliban, the most grotesque of Shakespeare's creations, becomes in the hands of Browning a philosophical, as well as a physical grotesque. It was a bold and masterful stroke through Caliban's primitive yet acute reasoning to parallel with an absurdity the reasoning of more civilized and perhaps less acute, because more conventional thinkers. Caliban realizes what manner of creature he is. When he solaced himself making baubles, he himself is Prospero; an "ounce sleeker than a youngling mole" is Miranda; and a tall, pouch-billed crane is Ariel. His Caliban is

A sea-beast, lumpish, which he snared,
Blinded the eyes of, and brought somewhat tame,
And split its toewebs.

The reader sees Caliban first, sprawled,

. . . now that the heat of day is best,
With elbows wide, fists clenched to prop his chin.
And, while he kicks both feet in the cool slush,
And feels about his spine small eft things course,
Run in and out each arm, and make him laugh.

A strange occupation is his for a creature so much of the earth, earthy; he is talking to himself (the truly primitive way of

thinking) of God. His mother has told him the name of his god—Setebos,—but aside from that he has done his own thinking, for in the only two points about which his mother's opinion is cited, he disagrees with her. So Caliban has shaped his own deity in the one way possible for him, making Setebos such an one as himself. "So he," runs through the poem. Setebos is a hideously grotesque god, living in the cold of the moon, which is less powerful and more uncertain than the sun, creating the world to amuse himself, and to vent his spite at his own impotency, making man as Caliban makes a clay bird, and marring him as ruthlessly and irrationally as Caliban twists the pincers of the beetles and the crabs.

Caliban's language is as grotesque as his ideas or himself. The third person adds to the primitiveness of the creature. His sentences are broken and jerky, his words are harsh, yet always forceful and vigorous. Many pauses and breaks in the line give the blank verse an effect of formlessness greater than rhymed stanzas could have.

Life is made up of contrasts, and so in every art, contrast plays an important part, the grave and the gay in music, lights and shadows in painting, the ridiculous and the sublime in literature.

We have fashioned laughter
Out of tears and pain,
And the moment after,
Pain and tears again.

Some of Browning's poems are as startling in their mingling of the grotesque and the glorious as the *Second Shepherds' Play*, in which the shepherds, tired with tossing Mak in a blanket, lie down to sleep, and are wakened by the angels' song. Some poems are equal blendings of the two elements, others are primarily serious, having the seriousness emphasized and deepened by the grotesque.

The story that Fra Lippo Lippi, escaped from his lodgings by means of curtain, counterpane, and coverlet, tells to the

police who seize him is full of such contrasts. Within ten lines, Fra Lippo Lippi turns

From good old gossips waiting to confess
Their cribs of barrel-droppings, candle ends,—
To the breathless fellow at the altar-foot,

to the Christ—

Whose sad face on the cross sees only this
After the passion of a thousand years.

The abruptness of transition between the two elements is nowhere more apparent than here.

Art was given us for that :
God uses us to help each other so,
Lending our minds out. Have you noticed, now,
Your cullion's hanging face?

Lippo tells of the St. Laurence he has painted so successfully that they tell him

Already not one phiz of your three slaves
Who turn the deacon off his toasted side,
But's scratched and prodded to our heart's content.

The next moment he describes his master piece that is to be, "*The Coronation of the Virgin.*" He will paint

God in the midst, Madonna and her babe,
Ringed by a bowery, flowery, angel-brood,
Lillies and vestments and white faces.

With the beauty he sees himself as a grotesque note,

I, caught up with my monk's things by mistake,
My old serge gown and rope that goes all round.

The grotesque is not out of place, even in such a company.

Fra Lippo Lippi consciously and deliberately introduced the grotesqueness himself. It was part of his effort to find the hearts of the stern, yet fun-loving police. Karshish, on the other hand, is perfectly serious in what he writes, in *An Epistle Containing the Strange Medical Experience of Karshish, the Arab Physician*. The grotesqueness comes in our point of view, our attitude toward his medical wisdom. For us, a touch of the grotesque lies in the solemn salutation:

Karshish, the picker-up of learning's crumbs,
The not incurious in God's handiwork
(This man's flesh he has admirably made,
Blown like a bubble, kneaded like a paste,
To coop up and keep down on earth a space
That puff of vapor from his mouth, man's soul.)

He sends to his master three samples of true snake stone, and is ready to divulge a cure for falling sickness,—five spiders sprinkled with mottles on an ash-gray back, dropped in,—but lack of confidence in his Syrian messenger (whose ailing eye he has treated by a sublimate blown up the nose), deters him. Then follows his experience with a man who has caught a glimpse of eternity, and whose sense of spiritual and earthly values was not that of any other man's. Karshish is bewildered, but telling his master that it is merely a case of mania, subinduced by epilepsy, he turns from such trivial matters to more drugs and cures. And yet he is haunted by his memory of Lazarus. The whole poem is a strange mingling of the grotesque details of medical superstition and glimpses of the very glory of eternity.

Christmas-Eve, which with *Easter-Day* is one of the few poems dealing directly with Christianity, is the poem in which one would least expect to find the grotesque. A serious, reflective poem, rising to spiritual heights, it begins with a vividly humor-

ous description of the crowd gathering in a village church on Christmas Eve, a motley collection of folk:

In came the flock: the fat, weary woman,
 Panting and bewildered, down-clapping
 Her umbrella with a mighty report,
 Grounded it by me, wry and flapping,
 A wreck of whalebones; then with a snort,
 Like a startled horse, at the interloper
 (Who humbly knew himself improper,
 But could not shrink up small enough)
 —Round to the door, and in,—the gruff
 Hinge's invariable scold
 Making my very blood run cold.
 Prompt in the wake of her, up-pattered
 On broken clogs, the many-tattered
 Little old-faced peaking sister-turned-mother

.
 Close on her heels, the dingy satins
 Of a female something past me flitted,

.
 Then a tall yellow man, like the Penitent Thief
 With his jaw bound up in a handkerchief,

.
 . . . a shoemaker's lad
 With wizened face in want of soap.

Then comes the beauty and wonder of the vision, and while the religious ecstasy is still on poet and reader, the scene changes back to the little church, with the same congregation, and the service concludes with the doxology.

The language and metre of the poem, as usual in Browning's poems, are in accord with the spirit and thought. They too are sublime and grotesque. No two poems could afford greater contrast in diction than the description of the gathering of the congregation, and the description of the double rainbow. In the serious part of the poem, the lines are more even in length, the rhymes are almost always single, and rarely jerked into place. In the grotesquely humorous part, the metre is irregular, the

line lengths vary widely, double rhymes abound, with an occasional triple, and the rhymes are as grotesque as the people they describe.

It was a daring experiment to begin so sublime a vision with such grotesque realism—it was still more daring to end it in the same way. And it was an experiment as successful as it was daring.

The element of the grotesque is present, inevitably, in Browning's longest, and perhaps greatest, poem, *The Ring and the Book*, that twelve-fold telling of an old Italian crime. There are touches of it in the quick characterization of some of the people in the first of the twelve books; touches of it, too, in *Half-Rome*, *The Other Half-Rome*, and *Tertium Quid*, as well as in Guido's story. There is none in Capponsacchi's account, unless we except his denunciation of Guido, almost too terrible even for a grotesque. Guido's death would be simply

A spittle wiped from off the face of God.

There is absolutely none in Pompilia. The grotesque would be out of place in the story told by the "soldier-saint," or in that of the "snow-white soul that angels feared to take untenderly."

But the two lawyers are decidedly grotesque. Browning must have chuckled as he wrote their lines. Their accounts relieve the tensiety of the stories told by those more vitally concerned, Guido, Caponsacchi, and Pompilia. At the same time their pedantic prosiness emphasizes the beauty of Pompilia, and their purely selfish interest in the case, their smug self satisfaction, deepen the darkness of her tragedy. Their very names are grotesque, Dominus Hyacinthus de Archangelis, and Juris Doctor Johannes-Baptista Bottinius. Guido's lawyer, Hyacinthus, the procurator of the poor at Rome,

Cheek and jowl all in laps with fat and law

lets us see "the manner of the making of a case."

He wheezes law in phrases, whiffles Latin forth
 Ovidian quip or Ciceronian crank
 A-bubble in the larynx while he laughs,
 As he had fritters deep down frying there.

He is full of pride in his small son, whose birthday feast he smells cooking as he turns his Latin phrases. He regards the case as a special act of Providence for his benefit; all this was working out for his good. He has no more thought for Pompilia than for the rabbit which Gigia is juggling with sour-sweet sauce and pine-pips. He composes his speech with half an ear and eye and three-quarters of a mind turned toward the kitchen, and the result is a strange mingling of Latin, law, and cooking.

Man

Derogate, live for the low tastes alone,
 Mean creeping cares about the animal life?
 Absit such homage to vile flesh and blood!
 (May Gigia have remembered, nothing stings
 Fried liver out of its monotony
 Of richness, like a root of fennel, chopped
 Fine with parsley)

(Stew my porcupine?

If she does, I know where his quills shall stick!
 Come, I must go myself and see to things:
 I cannot stay much longer stewing here.)
 Our stomach . . . I mean, our soul is stirred within
 And we want words. We wounded Majesty?
 Fall under such a censure, we?

Bottini is more pompous, more cold-blooded, less likeable, and less grotesque than his lawyer rival, and so hardly deserves separate consideration.

The grotesque is ever present in Browning, but it is ever in bounds. Because he can create such figures, he does not intrude them where they do not belong, any more than sculptors put gargoyles in the niches for saints. Browning as man and poet is marked by sanity and normalness. The normal person

is his prime interest, and the grotesque exists chiefly to emphasize by its fantastic extravagance and distortion the normal. Therein lies the real significance and value of the grotesque. There is essential humanness in every one of the grotesque figures, from Caliban to Hyacinthus. Browning's grotesques are never mere caricatures, nor are they monstrosities. He never makes us shudder with convulsive horror. There is no morbidness in his grotesque, nor could there be in any true or noble grotesque. Ruskin gives an interest in the grotesque as a sure sign of healthfulness in a man or a nation. He writes: "Wherever the human mind is healthy and vigorous in all its proportions, great in imagination and emotion no less than intellect, and not overborne by an undue or hardened preëminence of the mere reasoning faculties, there the grotesque will exist in full energy. And accordingly, I believe that there is no test of greatness in periods, nations, or men more sure than the development among them and in them of a noble grotesque, and no test of comparative smallness or limitation of one kind or another, more sure than the absence of grotesque invention, or the incapability of understanding it."*

* Ruskin, *Stones of Venice*, p. 158.

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The North Carolina Baptist Founders and Foundation

ADDRESS BY

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ON

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The North Carolina Baptist Founders and Foundation

*(Address by Josiah W. Bailey, Founders' Day, Meredith College,
February 5, 1927.)*

I. The Founders

The meeting on North Carolina soil of three men from distant States, without common design, in the second and third decades of the Nineteenth Century, who laid the foundation of Baptist life and work in this State, who designed and erected the structure of that life and work even as it is now, may have seemed at the time accidental—a coincidence, as we say. But looking back in full perspective we know that it was not accidental: It was providential—of the Divine order.

In order to appraise the achievement of these three founders we must understand their times.

The Commonwealth was sparsely settled. Means of communication and of transportation were primitive. The number of Baptists did not exceed 17,000, and the number of their churches did not exceed 200. Their ministers were to a large extent uneducated. Once-a-month preaching was the rule. There were few Sunday Schools—practically none in the rural districts; and there were few towns. There was no educational enterprise, and Christian schools were not favored. There was no Baptist missionary enterprise either within the State or abroad. There was no Baptist periodical. There was no unity, and little demand for or occasion for unity of action. There were some local associations, how many is not known, and their annual meetings were largely occupied with preaching. There was no outlook.

It was into this situation that these three men thrust themselves with heroic faith and unfaltering courage in the third decade of the Nineteenth Century. They formed the Baptist State Convention—not, of course, without the assistance of such men as Martin Ross, McDaniel, Hooper, Dockery, Battle, Purefy and others. They constituted and established the Board of Mis-

sions. They established Wake Forest College. They created the *Biblical Recorder*. They fixed the first mission fields at home and enlisted the churches in the universal missionary enterprise. They brought home to thousands the example and spirit of Adoniram Judson and Boardman then in the midst of their immortal labors, the missionary heroes of the time.

Each of these three contributed an indispensable element to the vast undertaking. Without any one of them it might have failed; with all three it was an irresistible success. Each had a peculiar task and appropriate gifts; and each so wrought in his field of service that the fruition was one.

Each was a man of profound religious conviction, of the quality of faith that implies both devotion and courage, and of aggressive Baptist predilection. Each was a man of marked capacity and unusual culture. Each, if he were living, would be an outstanding figure in the Baptist life today as he was in that far distant day; and I sometimes think we need them now as never before. I know that we need the inspiration of their faith and the light of their conception; and this is the object of my speaking here.

Let me undertake now to call their names and all too briefly characterize them.

WAIT

Samuel Wait was the pioneer. He first proclaimed the need for "concert of action." His distinction is that he was the first principal of the institution that became Wake Forest College, that he was the architect of its character, and that from him it received in larger measure than from any other save Wingate, its soul. Let me here remark that the soul of Wake Forest is more to be valued than its financial endowment—nay, more to be valued than Harvard's millions. But in giving Wait this distinction we shall not have given him his due, unless we accord to him also credit for his work in making way for the Convention, in sustaining the Convention, and in upholding and advancing the *Biblical Recorder*. He was as strong for missions

as he was for education. As first agent of the Convention he was the first to canvass the churches in the interest of organized work. As minister, as pioneer, as canvasser, as organizer, as educator, he rendered a full-orbed service. Wake Forest College is his monument; and he was spared to realize that in it he had laid the foundations of an Institution destined to serve all generations. We ought to perpetuate his name in some way as we have perpetuated the name of Meredith.

MEREDITH

Thomas Meredith was the designer, the guide, the counsellor, the defender, the champion of the undertaking and all that it implied. He wrote the constitution of the Convention. He gave life and character to its organ, the *Baptist Interpreter* and, later, the *Biblical Recorder*. By means of this publication he proclaimed and defended with great power and success both the Baptist faith and the new order. He was an intellectual giant and his intellect was admirably furnished and disciplined—as the reading of his editorials will show. In debate, or discussion, or counsel he was unsurpassed. Stern and unyielding, yet courteous and considerate, he knew how to carry on his cause, whether it were the Convention, missions, the College or the *Recorder*. He labored as editor twenty years, and when he had finished he had made an indelible impression upon a great people, he had bound them into unity of faith and work, he had set their standards, cast the mold of their thinking, and fixed the purposes of their lives and of the lives of tens of thousands who came after them. The soul of the *Biblical Recorder* is and must ever be the soul of Thomas Meredith; and one of the qualifications of any editor of that paper ought to be a thorough reading of the files of Meredith's day.

ARMSTRONG

John Armstrong, youngest of the three, was the most brilliant. He was a great preacher. He was an accomplished scholar. He

knew how to organize. He alone of the three knew how to raise money. It was his unrivalled achievement in raising \$17,000 for Wake Forest College in a short time from the scattered and impecunious Baptists that saved the College, on one hand, and convinced the struggling brotherhood, on the other, of their power. It is this achievement and the excellence of his service as first corresponding secretary—succeeding Wait as agent—that gives him place as one of the founders. He selected and sent forth our first missionaries, fixed their territories and gave them direction—"Brethren, the field is before you, preach the Gospel." Magnetic, accomplished, forceful and tactful, he was a great ally of Wait and Meredith. His period of service was brief, but his contribution was permanent.

Let me say here that there were others worthy to be remembered. I do not mean to neglect or slight them. The historian owes to them and us the duty of portraying their labors. But these three were at the forefront—they were the responsible leaders; they were the outstanding founders of the Baptist State Convention and all its works.

How these three, each a man of high education, born, reared and educated in the North, came to meet in North Carolina, and to unite in common cause in that decade of beginnings, we will never know. But in light of the consequences of their meeting who will say that it was other than providential—who will say that it did not proceed from the will of the Ruler of the Universe and was ordained unto His Purpose?

Such were the founders of the Baptist State Convention and all its works. They rest from their labors, and their works do follow them.

THE FOUNDATION

What was their common task? On what foundation did they build?

They set out to convince the Baptists of the individual Baptist's relation to the universe—human and material—nothing

less; to proclaim that every man is debtor in Christ to all mankind; and that the material wealth in any man's hands must find its chief usefulness and only glory in extending the possessor's usefulness throughout the habitable globe and throughout all remaining time. Until they came and wrought, North Carolina Baptists largely held the Primitive view. They knew little or nothing of the spirit of Carey and Judson, of Raikes or Rice or Wayland. They held that God would do His own work in His own time and manner, and that material wealth had no place in the Christian life, unless it be to succor the afflicted or to spare a pittance to a preacher. There was naught for man to do but to exercise faith, should he find it in himself, in Jesus for salvation, to worship God, and to practice righteousness. Wait's and Meredith's and Armstrong's task was not to destroy these but to add to them, to build upon, to enlarge and interpret them. They preached that these were not sufficient; and that much as one ought personally to do, there was much for him to do besides by means of the material. They called for an educated ministry—and that was the justification of Wake Forest College. They demanded enlistment in the duty of universal propagation of the Gospel. It was not a struggle against stinginess or cupidity or selfishness, as some have seemed to think, but rather a crusade in obedience to the vision of the Christian's universal place, universal opportunity, duty, mission and destiny. It was the interpretation of one's material belongings as the means of worldwide and everlasting Christian service. It was a new interpretation of life, of labor, of money, and of destiny. It implied different values all around. This was the foundation which the fathers laid, on which they builded, and on which the Convention and all its works rest this day.

THE STRUCTURE

How well they wrought, now almost a century of progress bears witness. We have, because of what they voiced and did, great, permanent and ever-expanding institutions of missions

and of education. Here is Meredith; yonder Wake Forest; yonder Chowan and Mars Hill and Campbell College; yonder the Orphanage, and yonder the Hospital, and the others. Our missionaries have borne witness at home and in many nations. We have here a great host of Baptists serving all mankind and by means of material wealth. We have Light and Power and Salvation the world over. We have an order of universal men and women. We have an understanding of our place, of the function of the things of this world, of the use of money, of the object of labor and life. We are committed to the vision of universal Christian service by material means. We are committed to great endowments for the education of men and women in order that they may the better serve, and in order that we ourselves may continue to serve all generations.

I think you will agree that that which these founders brought to us was better than money, more valuable than endowments, however great or useful. They brought us not only more than endowments but the means of endowments. They gave us the foundation that will outlast the endowments, and which, should all our endowments fail, will command yet others. They gave us that most valuable of all gifts—a dynamic principle.

And this brings me to the point of our present situation—our present difficulty and its solution. I propose a fresh recourse to our Foundation. I propose an advance of the line of battle as formed by Wait and Meredith and Armstrong now almost a hundred years ago. Let us proceed to consider the ancient foundation and our times.

II. Our Times and the Foundation

We cannot doubt, in the presence of the evidence, that the vital principle by means of which the Founders wrought was right for their time. How is it now?

Let me give you a text. The first commandment the Creator gave to his creature, man, was this: "Replenish the earth and

subdue it." So the Almighty prescribed the destiny of man: "Subdue the earth." Think on that. The creature faced from the outset overwhelming odds. The sea and the rivers hedged him about, they were mightier than he. The mountain was too great and too high for him. The air was all mystery to him. He could deal all but helplessly with the surface of the earth, and its interior was quite beyond him. Amongst the other creatures, the beasts of the jungle were stronger, and the lesser beasts more cunning. But he had his order to make conquest of and subdue them all. Nor did the fall in Eden take from him this destiny. He set forth commissioned to subdue the earth—the will to accomplish the achievement was essential in his constitution as man, made in his Makers' image.

For thousands of years the struggle seemed to yield no progress. So late as 1815 Schopenhauer observed in his philosophical works that one who had read Herodotus, the father of History, need read no farther so far as light upon human nature was concerned; that human nature did not change with the ages or boundaries; and that the history of one age was the history of all. And there is much to confirm this opinion as of the date 1815—just prior to the meeting of our Founders here. Man had made but little progress in subduing the earth from Herodotus to Schopenhauer. Alexander of Macedon traveled quite as readily and rapidly as Napoleon, more than twenty centuries later. They had precisely equal means of communication. The interior of the earth was all but as unknown—its wealth as unavailable to the one as to the other. The sea was as difficult; the air as mysterious. Steam, electricity, invention, science, discovery had yet to do their mighty work. Men were more numerous. The first part of the command had been executed—the earth had been replenished; but it had not been mastered—to say nothing of subdued.

Until the early part of the nineteenth century the earth had presented itself to man mainly as obstacle.

But, behold, what marvelous achievements man has to his credit in the brief period since! It is now his vehicle.

THE MODERN MASTERY

He has mastered the sea. His ships serenely ride out the storms. He has taken the mountains captive and they pour their tribute at his feet. He rides swiftly upon the air, leaping from continent to continent between suns, and even surveys the North Pole. His messages girdle the earth in forty seconds. The wealth of the interior of the earth comes forth at his bidding. He transmits power and light from waterfalls along copper wire thousands of miles. His machinery masters all. The wealth of the world is at last man's. He has made conquest of the material. But it remains for him to execute the Divine command and realize his destiny of subduing. He has yet to measure up to the command of his Maker and the stature of his Lord, of whom Paul in his great argument wrote—"He hath put all things under his feet."

Where do we stand now that man has won his mighty conquests against the material? I think we may find our position much as the mariner finds with sextant and compass his position at sea, by the sun or the stars.

From the sickle in the fields of Boaz, where Ruth was glean-
ing, to the McCormick harvester—sweeping across the acres,
mowing and binding—is a triumph of material progress. But
from Ruth to the millionaire beneficiaries of that great piece of
machinery—tell me, do we mark moral and spiritual progress
or retrogression?

From the camel that carried Abraham out of the Chaldees
across the desert, in quest of the civilization "that hath founda-
tions whose builder and maker is God," to the modern motor car
speeding at sixty miles an hour along our highways, I grant you
there is an immense material progress, of which man is justly
proud. But from Abraham looking for that civilization that

hath foundations, whose builder and maker is God, to Henry Ford with a thousand million dollars and looking for more—tell me, do you discover moral and spiritual progress?

That was a rude thing cut from the river side, that stylus with which Paul wrote his Letters. From the stylus to the radio there is a vast material progress. But tell me—from Paul writing—"Though I speak with the tongue of men and of angels and have not love, I am become as sounding brass and tinkling cymbal"—to Marconi or Edison or any of the others whose material conquests of communication have brought them universal obligation and fame—do you discover whether we have gone forward or backward?

THE MODERN TEMPTATION

Nay, we know only too well that our moral and spiritual progress has not been commensurate with our material progress, but rather has tended in inverse ratio. We have mastered the earth; but it remains for us to subdue it. If the earth was man's obstacle until 1815, it has since become his most powerful temptation.

I think, therefore, that however true Schopenhauer's remark was in 1815, it is not true of our day—for the reason that never before was man so tempted by the material. Conditions are vastly altered, and man is tested as never before. There is wealth, comparatively speaking, on every hand. The generality of men live now as well as kings lived a century ago—have as much to eat, more to divert them, more comforts, conveniences and luxuries, and a much broader domain. Human nature may not have changed; but human environment has so changed that the masses of men are utterly at sea as to their work and destiny. They have lost their way in the maze of modern life. We are under the dominion of things. We do not ride motor cars; they ride us—night and day. Machinery has us all on the run. Money does not serve us; we are its slaves. Things—conveniences, we

call them—beset us on every hand; and since we must have them we work as slaves rarely have worked to procure them. It is the high hour in which man, having made conquest of the material, must respond to the call to subdue it. Either so, or, missing his destiny, he will sink beyond plummet's sounding. But he will not miss his destiny, for his destiny is of God.

Here is the point of modern difficulty so far as the churches are concerned; and here is the point of modern attack. We must in the spirit of Wait and Meredith and Armstrong preach a new crusade of universal and permanent Christian usefulness by means of the material. This is the only method of subduing the earth. There can be no compromise here—no half measures. Ye cannot serve God and mammon; and the one or the other ye must serve. Either subdue or submit! This was the ancient foundation; and this is the foundation for us. We must proceed to advance the line of battle as drawn by the Founders. The time has come to attack.

THE NEW ATTACK

Too long have we opposed material to material. Too often have we striven and begged for mere dollars. And, I think, in seeking mere millions of dollars we have lost billions of dollars, and yet more than billions of dollars. We must strike deeper—right to the heart of man. Give him the vision of his place and his duty and destiny—the gold will come in great tides, more perhaps than we could use, and more than gold. We have not reaped larger harvests, because we have been so busy reaping that we have forgotten to sow. Talk less of giving, less of money, and more of man's destiny, more of the purpose of his life and the use of the material. Our problem is not one of teaching men to give so much as it is of making them to understand. Moses there in the wilderness, his people perishing for water, was bidden by Jehovah to speak to the rock. Instead he smote it. God gave the water, but the destiny of Moses was shortened. He opposed force to force, material to the material. The rock may

yield to a blow or many blows; but it is the voice that subdues it. What the useless Baptists need is not a measure of giving, but a voice, a word—a vital idea—the vital principle of the old foundation. "Other foundations can no man lay than that is laid, which is Christ—Jesus—our Lord." He put all things under His feet—in the wilderness, all the way, on the Cross, and at last that morning when he broke the bonds of death and came forth from the tomb. He is the subduer; and he is our example and hope.

SUBDUERS OF THE EARTH

Happily we are not without instances of triumph over the material. I think of John D. Rockefeller, mastering the hidden wealth of oil deep in the earth; and then by cunning mastering men, machinery and commerce, and making them all to serve him until he had a thousand millions of dollars. But his greater triumph lay ahead. Before he was sixty he quit the business of things, and now for a quarter of a century he has been making that billion dollars serve all mankind in hospitals, in research, in charities, in education, in missions. The oil in Rockefeller's wells does not stop with running motors—it never stops; it is never to be exhausted: It is transformed into moral and spiritual power. It kindles a light that will never go out. We did not think so well of him once; but now one is not surprised to learn that the artist Sargent, who painted his portrait, himself the portrayer of the prophets, said that he saw in Rockefeller's countenance something that reminded him of St. Bernard—that saint of the long ago who by rejecting all things brought the kings and princes of his time to his feet.

There was Andrew Carnegie, who mastered steel and made it bring him \$500,000,000 in gold bonds. Shortly thereafter he declared that he who dies rich dies disgraced, and he set out to transform those millions by means of libraries into culture, into opportunity, into human service and progress. He mastered iron

and steel and furnaces, and then subdued the wealth they brought to him into universal service.

And here in North Carolina was Buchanan Duke, first struggling with the niggard soil of our Durham hills; then with tobacco, its manufacture and commerce. He mastered them and they brought him millions in gold. But he had yet other conquests. He saw our Western rivers running useless to the sea. He felt the call to master them; and across them he drew his millions in great structures and dynamos. Then the wires; and ten thousand thousand wheels were turning. The dividends were his. The triumph over the river was his. But he was yet to achieve the heights. As the weariness of his labors crept upon him and the shadow began to fall, he caught the vision, and wrote the instrument that turned all the power of his rivers into a great university, into colleges, into hospitals. And these rivers no longer run merely to the sea. Beautiful as they were, there is now a new light upon them. They are like the river of the water of life. They run in the hearts of men and in the service of God. They are life and light, and love, and peace, and righteousness, and solace, and salvation. Buchanan Duke's distinction is not that he made a hundred million dollars in forty years, but that he subdued the rivers to the service of mankind, giving them a new use, a new meaning and a new glory. The philosophers will never transmute the baser metals into silver or gold, but Buchanan Duke has shown us how to transmute silver and gold into values for beyond any metals or material things whatsoever, into power and life. And I should here say that Ben Duke showed the way to Buchanan; and that Meredith College in the days when aid was invaluable found in him an unfailing friend.

The woman who cast two mites into the treasury was set apart at once by the Lord for immortal remembrance—not because she gave; any one may do that; but because she gave all that she had. She had taken place and rank beside her Lord and put all things under her feet. She was one of the subduers of the

earth. You and I have precisely the same call and the same opportunity. We do not have to make millions in order to be conquerors. But we do have to subdue all things.

Put the colleges and schools on this foundation—they do not exist to educate young men and women, but to educate young men and women for universal Christian service. Put the missionary enterprise on this foundation—its purpose is not to support missionaries or advance the denomination's power, but to proclaim the Gospel of salvation and service for every man. Put the appeal to the brotherhood, not for money, but for mastery and subjugation of the material and for service. Let us measure up to our destiny. Proclaim the word of Wait and Meredith and Armstrong that every Baptist has a universal place, a universal service, and that he is commanded to subdue the earth—all things—to the service of his fellow man in the name of our Lord and Saviour Jesus Christ. The material is the work of God, and it must be subdued to his purposes. Do these things, and be patient. Endowments will come, funds will flow in, and much more than endowments and funds—much more.

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MARCH, 1927

No. 3

Meredith College

Raleigh, North Carolina

QUARTERLY BULLETIN



Twenty-eighth Catalogue Number

Announcements for 1927-1928

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1927

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Calendar for the Year 1927-1928

Sept. 7.	Wednesday	FIRST SEMESTER begins. Examinations for making up conditions and deficiencies.
Sept. 7-8.		MATRICULATION and REGISTRATION of all Students.
Sept. 9.	Friday	LECTURES and CLASS WORK begin.
Nov. 24.	Thursday	THANKSGIVING DAY, a holiday.
Dec. 5.	Monday	Examinations for making up conditions and deficiencies.
Dec. 20.	Tuesday	12:00 noon. CHRISTMAS RECESS begins.
Jan. 3.	Tuesday	12:00 noon. CHRISTMAS RECESS ends.
Jan. 13-23		MATRICULATION and REGISTRATION of new Students.
Jan. 18-24.		FIRST SEMESTER examinations.
Jan. 25.	Wednesday	LECTURES and CLASS WORK of second semester begin.
Feb. 2.	Thursday	FOUNDERS' DAY, a half holiday.
April 5.	Thursday	12:00 noon. Spring holiday begins.
April 10.	Tuesday	12:00 noon. Spring holiday ends.
May 7.	Monday	Examinations for making up conditions and deficiencies.
May 10-24.		STUDENTS must submit to the dean their schedule of work for 1928-29.
May 21-26.		SECOND SEMESTER examinations.
May 26-29.		COMMENCEMENT.

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INSTRUCTOR IN ENGLISH

LILLIAN PARKER WALLACE, A.B.

University of Denver, A.B.; Graduate Student University of North Carolina

INSTRUCTOR IN HISTORY

ELLA GRAVES THOMPSON, A.B.

Meredith College, A.B.; Teachers' College, Columbia University

INSTRUCTOR IN LATIN

ELIZABETH BURDEN PARKER, A.B., A.M.

University of Richmond, A.B.; Columbia University, A.M.

INSTRUCTOR IN ENGLISH

MARY FRANCES WELCH, B.S.

Hilman College, B.S., Graduate of School of Home Economics and Dietetics, Battle Creek Sanitarium

INSTRUCTOR IN PHYSIOLOGY

DORIS KATHERINE TILLERY, A.B.

Meredith College, A.B.

INSTRUCTOR IN MATHEMATICS

ANNIE MITCHELL BROWNLEE, A.B.

Mississippi State College for Women, A.B; Summer Session University of Michigan

INSTRUCTOR IN BIOLOGY

NETTIE SOUTHWORTH HERNDON, A.B., M.A.

West Virginia University, A.B., M.A.

ACTING ASSISTANT PROFESSOR OF HISTORY

CONNIE MAY HORNE, A.B., A.M.

Oxford College, A.B.; Columbia University, M.A.

INSTRUCTOR IN MODERN LANGUAGES

MARY JAMES SPRUILL, A.B., A.M.

University of North Carolina, A.B., M.A.; Graduate study Columbia University and University of North Carolina

INSTRUCTOR IN ENGLISH

FLORENCE MARIAN HOAGLAND, A.B., A.M.

Cornell University, A.B.; Columbia University, A.M.

INSTRUCTOR IN EDUCATION

Faculty of School of Art

IDA ISABELLA POTEAT

New York School of Fine and Applied Arts; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London

PROFESSOR OF ART

MARY H. TILLERY

Meredith College, Diploma in Art; Graduate Study in Pennsylvania Academy of Fine Arts

ASSOCIATE PROFESSOR OF ART

Faculty of School of Music

DINGLEY BROWN, MUs.D.

London College of Music, Licentiate, and Doctor of Music; Fellow Society of Science and Arts, London

DIRECTOR-PROFESSOR OF PIANO, ORGAN, AND THEORY

MRS. WILLIAM JASPER FERRELL

Graduate of Nansemond Seminary; Pupil of Mrs. Gregory Murray, of Philadelphia; Graduate of Burrows Kindergarten School; Graduate of Dunning Kindergarten School

PROFESSOR OF MUSIC PEDAGOGY

MAY CRAWFORD

Graduate Brownell Hall, Omaha, Nebraska; Student University of Nebraska School of Music; four years in Paris; Piano with Wagner Swayne; Harmony and Analysis with Campbell Tipton; Solfeggio and Theory with Emile Schvartz of Paris

Conservatoire

PROFESSOR OF PIANO

EMILY PARSONS

State Normal of Massachusetts School of Music Pedagogy, Northampton, Mass.; Student of Mabel A. Maynard, Rupert Neily, La Forge and Monseur Puel

PROFESSOR OF VOICE

SARAH LAMBERT BLALOCK

Diploma in Piano, Meredith College; Student Faelten Pianoforte School, Boston; Eugene Heffley, New York City; Charles Cooper, New York City; Chautauqua Summer School, Isidor Philipp, Paris

PROFESSOR OF PIANO

MARTHA CAROLINE GALT, A.B.

Shorter College, Diploma in Piano, and A.B. Degree; Post Graduate Work in Piano, Shorter College; Pupil of Heinrich Pfitzner and Rudolph Ganz, New York City

PROFESSOR OF PIANO

LOUISE BURTON OWSLEY

Diploma in Public School Music, Cincinnati Conservatory of Music; Pupil of Leo Paalz, Cincinnati Conservatory; Student of Public School Music, Hollis Dann, West Chester State Normal, West Chester, Penna.

PROFESSOR OF PUBLIC SCHOOL MUSIC

RUTH MELBA ARMSTRONG

Diploma Illinois College Conservatory of Music; Studied with Mrs. Genevieve Clark Wilson, Springfield, Ill., Arnold L. Lovejoy and Arthur Westbrook, Bloomington, Ill., Clayton C. Quast, Chicago, and coached with Edgar A. Nelson, Chicago

PROFESSOR OF VOICE

BEVA McMILLIN

Graduate LaGrange College

PROFESSOR OF VIOLIN

GERTRUDE SOUSLEY

Graduate, New England Conservatory, Diploma in Piano and Theory; Pupil of Isidor Philipp, Paris; Percy Grainger, Chicago and New York City; Ernest Hutcheson, New York City; Wesley Weyman, New York City; Sigismond Stojowski, New York City

PROFESSOR OF PIANO

BERNICE STRINGFIELD

Diploma in Piano, Meredith College

PROFESSOR OF PIANO

LOUISE E. WALSWORTH

Teachers' Certificate Lyceum Arts Conservatory, Chicago; Voice Diploma, University School of Music, Ann Arbor, Michigan

PROFESSOR OF VOICE

Student Assistants

KATHARINE MADDRY

GLENNIE MORGAN

Student Assistants in Biology

MABEL ANDREWS

ELOISE GREENWOOD

MARY RODWELL HUNTER

Student Assistants in Chemistry

RUTH LOWDERMILK

Student Assistant in Education

MARGARET HAYWOOD

Student Assistant in Home Economics

RUTH BOWDEN

IVA CARROLL

JULIA EDDINS

MADALINE ELLIOTT

EVELYN JOLLY

KATIE LEE WALTON

EVA WOODALL

Student Assistants in Library

RUTH LILLEY

Student Assistant in Physical Education

MILDRED BRASWELL

LUCILE JONES

*Student Assistants in Religious Education***Committees of the Faculty***Advanced Standing*—MISS LAW, MR. BOOMHOUR, MISS BARBER, MR. CANADAY.*Appointments*—MR. PERRY, MR. BROWN, MISS POTEAT.*Athletics*—MISS ROYSTER, MISS M. M. JOHNSON, MISS D. TILLERY.*Bulletin*—MISS HARRIS, MISS PORTER, MISS SMITH.*Catalogue*—MR. BOOMHOUR, MR. CANADAY, MISS M. L. JOHNSON.*Classification*—THE DEAN, with the heads of the departments.*Executive*—PRESIDENT BREWER, DEAN BOOMHOUR, MISS COVINGTON, MISS LAW, MISS ALLEN, MISS POTEAT.

Grounds—MISS WELCH, MRS. COOPER, MR. FERRELL.

Lectures—MR. RILEY, MISS WINSTON, MISS HARRIS.

Library—MR. FREEMAN, MISS ALLEN, MISS BREWER.

Public Functions—MISS COVINGTON, MR. BROWN, MISS ROYSTER.

Concerts—MR. BROWN, MISS CRAWFORD, MISS PARSONS.

Officers of the Alumnae Association, 1926-1927

President—NELL ADELAIDE PASCHAL, '16.....Raleigh, N. C.

Vice-President—JANET HOLOMAN, '24.....Jackson, N. C.

Recording Secretary—MRS. CHAS. C. HARRIS, '19.....Rocky Mount, N. C.

Treasurer—KATE MATTHEWS, '18.....Maxton, N. C., R. No. 4

Alumnae Speaker—MRS. R. N. SIMMS, '04.....Raleigh, N. C.

Alternate Speaker—MRS. R. M. SQUIRES, '07.....Wake Forest, N. C.

Alumnae Editor of The Twig—GLADYS LEONARD, '25....

Meredith College, Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

Location

Meredith College is admirably located near the western boundary of the city of Raleigh. That Raleigh is an educational center is clearly shown by the number of schools and colleges located in its midst. The city is situated on the edge of a plateau which overlooks the coastal plain and is 365 feet above the sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The site on which stand the buildings of Meredith College is 470 feet above the sea-level and contains 130 acres of land. State highways numbers 10 and 50 pass through the southern edge of the property and there is a frontage of 1,800 feet on the Seaboard and Southern railroad tracks. Water is secured from the city of Raleigh; it is of excellent quality and is tested regularly by experts.

There are two groups of college buildings. One group consists of permanent, fireproof structures, and provides four dormitories, a library and administration building, and a dining room and kitchen building. The dormitories are three stories in height and will accommodate one hundred and twenty-five stu-

dents each. The dormitories are so arranged that there is a bathroom between each two living rooms. Each living room provides for two students and there is a separate closet for each occupant.

The other group of buildings consists of three temporary structures. One of these provides for auditorium and music studios and practice rooms. A second one has accommodations for the science departments. The equipment in these laboratories is the best that can be procured. The third building in this group provides classrooms and offices for other departments.

Laboratories

Laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are thirteen thousand five hundred volumes and three thousand five hundred pamphlets in the library. These have been selected by heads of departments and are in constant use by students. One hundred and fifty-one magazines, twenty-two college magazines, and twenty newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some twenty thousand, and the State Library of fifty-eight thousand volumes, are open to students. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required, also, to attend Sunday School and church services each Sunday morning, five absences without excuse being allowed during the year.

The Baptist Students Union Cabinet is the connecting link for all of the religious organizations of the college. The president of each of these organizations is a member of this cabinet and in this way the interest of each is conserved and all are mutually helpful.

The Young Woman's Christian Association is one of the religious organizations of the college. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held two Sunday evenings each month.

The Young Woman's Auxiliary has an independent corps of officers and maintains a definite denominational affiliation. All missionary contributions are directed through denominational channels, gifts to the denominational unified program being made through home churches and reported to treasurer of Young Woman's Auxiliary. Its meetings occur twice each month, alternating with those of the Y. W. C. A., on Sunday evenings, with one of the nine circles in charge of the program.

The eight B. Y. P. U.'s meet every Wednesday evening. They reach every member and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission methods and to fit each one for an efficient, intelligent work in Sunday School.

During the past year there have been two Bands of Student Volunteers, one for work on foreign fields, the other for work in the home land. Each of these bands is represented on the Baptist Student Union Cabinet by its president.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Recognition

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States. Graduates who hold degrees are eligible for full membership in the American Association of University Women. Credits from Meredith College are given highest recognition by all standardizing agencies and graduates are accepted for study for post graduate degrees in universities throughout the country.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basket-ball, and volleyball.

All resident students are required to take two hours a week of Physical Education. Seniors who have passing grades for six semesters are allowed optional attendance. As far as possible

students are organized in classes according to the number of years that they have had the work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in the spring, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basket-ball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basket-ball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletics committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped infirmary, under the direction of an efficient nurse, is maintained for benefit of students unable to attend regular work on account of sickness.

The physician in charge holds office hours at the college, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The diet of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday evening. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

In each society there is offered a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton

Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn.—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, two dollars and fifty cents.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring a copy should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig*.

Chapel Speakers and Other Lecturers, 1926-1927

Sept. 18—Dr. Frank H. Leavell. *Keeping the Spiritual Apace With the Intellectual*.

Nov. 11—General A. L. Cox. *Armistice Day*.

Nov. 22-23—Dr. Paul Shorey. *The Girl Proposition in Antiquity. Homer and What They Say of Homer. Fashion in Literature*.

Feb. 9.—Dr. Ernst Jack. *The New Germany*.

Feb. 17-18—Dr. H. H. Powers. *The Parthenon. Present Day Conditions in Europe. The Sistine Chapel*.

March 4—Madame Caro-Delville. *The Basque Country*.

Concerts

Oct. 27—Frederick Dixon. Piano Recital.

Nov. 17—Edwin Swain, Baritone.

Nov. 30—Marianna Kneisel, String Quartet.

Expenses

	<i>Per Semester</i>
Board in main dining room, literary tuition, room (with light, heat, and water), and other college fees.....	\$250.00
With board in Meredith Club.....	207.50
Student budget fee.....	14.75

The room reservation fee of \$10.00, paid before assignment of room, and the matriculation fee of \$25.00, paid at time of registering, are included in the above charges and are credited on the semester's account.

Departmental fees are extra, as follows:

	<i>Per Semester</i>
Public School Music.....	\$ 5.00
Piano .....\$37.50	45.00
Organ	45.00
Violin	45.00
Voice .....\$35.00, \$37.50	45.00
Art	35.00
Chemical laboratory fee.....	2.50
Biological laboratory fee.....	2.50
Physics laboratory fee.....	2.50
Cooking laboratory fee.....	7.50
Sewing laboratory fee.....	1.00
Use of piano one hour daily.....	4.50
For each additional hour.....	2.25
Use of pipe organ, per hour.....	.25
Laundry (flat work only).....	5.00

Expenses of Day Students

	<i>Per Semester</i>
Tuition	\$60.00
Library fee	2.50
Departmental fees are extra, according to courses taken.	
See statement of departmental fees above.	

Expenses of Special Day Students

	<i>Per Semester</i>
For one-class course.....\$	20.00
For two-class course.....	40.00
For three-class course.....	60.00

Subjects with laboratory courses require payment of laboratory fees.

In view of the uncertainty of prices of supplies, the charge for board cannot be guaranteed. It is hoped, however, that no increase will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, \$5.00.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be refunded. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of \$10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The cost of table board in this way is reduced to \$57.50 a semester, and is payable in monthly installments, in advance. This year 140 students have taken their meals in the club.

The student budget fee is required of all resident students and of all day students taking as many as three subjects. This fee meets all of a student's obligations to the several student organizations and includes subscriptions to the three student publications. The fee amounts to \$14.75 and is handled through the Student Government Committee.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of \$25 and show receipt for same to the dean at the time of registration. Matriculation and registration are not completed until the course of study for the semester is approved by the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of \$1 and to show receipt for the same to the dean. This special fee of \$1 will be required of those who are late in entering as well as those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration, see page 32.

To secure rooms, application must be accompanied by a deposit of \$10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The \$10 room fee deposit and the \$25 matriculation fee will be deducted from the first bill of each semester.

Needs of College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders.

There is also urgent need for providing for the completion of the plan for the first unit of buildings all to be erected out of fireproof materials. Such an enterprise affords unsurpassed opportunities for the establishment of permanent memorials. Among the needs are included the following:

1. Music Building and Auditorium.
2. Building for classrooms and laboratories.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numerous small gifts; hence we suggest the following forms to any desiring to make a bequest to the college in their wills:

I give and bequeath to Meredith College the sum of.....
dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be invested and called the.....
Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of.....
thousand dollars, to be used for a.....building.

*Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate, and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the college. Application for taking college entrance examinations should be made to the high school principal, or county superintendent before the middle of March.

A student who presents the fifteen units for entrance, but who is deficient in some part or parts of the prescribed entrance requirements of the course for which she registers, will be allowed to enter the college, provided the deficiencies do not exceed two units. Deficiencies that are not made up by regular class work must be satisfied by the middle of the second year. Deficiencies that are made up by regular class work must be satisfied by the beginning of the third year. Students who do not comply with these regulations will be required to withdraw from the college.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recita-

tions or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A. B. degree must offer:

English	3 units
Mathematics { Algebra	1.5 units
{ Plane Geometry	1 unit
*Foreign Languages { Latin	4 units
{ French	
{ German	
{ †Spanish	
‡Electives	5.5 units
<hr/>	
Total	15 units

The elective units must be chosen from the following: English, one unit; Algebra, Solid Geometry, Trigonometry, Commercial Arithmetic, one-half unit each; History, one to four units; Bible, one unit; Physiology, Physical Geography, Physics, Botany, Chemistry, General Science, Cookery, Commercial Geography, one-half or one unit each; Foreign Language or Languages not counted among required subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration*.—All students, upon arrival at the college, should report at the office of the president and register.

2. *Matriculation*.—On September 7 and 8 all students should report at the office of the bursar and pay the required fee.

*At least two years of work must be completed in every foreign language offered.

†Spanish is accepted for entrance, but no Spanish is offered in Meredith.

‡Not more than four half-unit courses will be counted. Not more than two units of vocational subjects will be counted.

Matriculation for the second semester must be completed on or before January 25.

3. *Classification.*—On September 8 and 9 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 25.

Definition of Entrance Requirements

ENGLISH (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1926-1928

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some

cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1926-1928

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Cooper, *The Last of the Mohicans*; Dickens, *A Tale of Two Cities*; George Eliot, *Silas Marner*; Scott, *Ivanhoe* or *Quentin Durward*; Stevenson, *Treasure Island* or *Kidnapped*; Hawthorne, *The House of the Seven Gables*.

Group II. Shakespeare, *The Merchant of Venice*, *Julius Caesar*, *King Henry V.*, *As You Like It*, *The Tempest*.

Group III. Scott, *The Lady of the Lake*; Coleridge, *The Ancient Mariner*, and Arnold, *Sohrab and Rustum*; a collection of representative verse, narrative and lyric; Tennyson, *Idylls of the King* (any four); *The Æneid* or *The Odyssey* in a translation of recognized excellence, with the omission, if desired, of Books I-V, XV, and XVI of *The Odyssey*; Longfellow, *Tales of a Wayside Inn*.

Group IV. *The Old Testament* (the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverly Papers*; Macauley, *Lord Clive* or *History of England*, Chapter III; Franklin, *Autobiography*; Emerson, *Self-Reliance and Manners*.

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of scientific writings (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); a selection of modern plays (about 150 pages). All selections from this group should be works of recognized excellence.

2. Books for Study.

One selection is to be made from each of Groups I and II, and two from Group III.

Group I. Shakespeare, *Macbeth*, *Hamlet*.

Group II. Milton, *L'Allegro*, *Il Penseroso*, and either *Comus* or *Lycidas*; Browning, *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down in the City*, *The Italian in England*, *The Patriot*, *The Pied Piper*, "*De Gustibus*"—, *Instans Tyrannus*, *One Word More*.

Group III. Burke, *Speech on Conciliation with America*; Macauley, *Life of Johnson*; Arnold, Wordsworth, with a brief selection from Wordsworth's poems; Lowell, *On a Certain Condescension in Foreigners*, and Shakespeare *Once More*.

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading.

Bird's *Beginner's French*; Méras et Roth, *Petit Contés de France*; or Guerber, *Contes et Légendes*; Mairret, *La Tache du Petit Pierre*; Lavissee, *Histoire de France, Cours Elementaire*; Ballard, *Stories for Oral French*.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon*; or Augier, *Le Genrde de M. Poirier*; George Sand, *La Mare au Diable*; Lamartine, *La Révolution Française*; Mérimée, *Columba*; Daudet, *Contes Choisis*; Pattou, *Causeries*; *Les Récits Historiques*.

*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar*. Texts for reading:

Zinnecker, *Deutsch für Anfänger*; Ballard and Krause, *Short Stories for Oral German*; Müller and Wenckebach, *Glück Auf*; Storm, *Im-mensee*; Wilhelmi, *Einer muss heiraten*; Arnold, *Fritz auf Ferien*; Thomas, *Practical German Grammar*.

SECOND YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädchen von Treppi*; Allen, *Vier Deutsche Lustspiele*; Hatfield, *German Lyrics and Ballads*; Hillern, *Höher als die Kirche*; Wildenbruch, *Das Edle Blut*.

LATIN (4 units)*†

FIRST-YEAR LATIN (1 UNIT)

- (1) A thorough knowledge of forms and principles of syntax.

SECOND-YEAR LATIN (1 UNIT)

- (2) Caesar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

- (3) Cicero, six orations, including the Manilian Law. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

- (4) Virgil, *Aeneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

The candidate may offer as many as four of the following units in history:

- (a) Ancient History to the fifth century or to about 800 A.D., or Early European History to about the beginning of the eighteenth century (1 unit).

*Instead of four units in Latin, two units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued for at least one year.

†The work of schools which follow the recommendations of the report of the Classical investigation will also be accepted for any year of high school work.

(b) Mediæval and modern European History, or Modern European History from about the beginning of the eighteenth century (1 unit).

(c) English History (1 unit).

(d) American History (1 unit).

(e) Civics ($\frac{1}{2}$) unit).

MATHEMATICS (2.5 units)*

ALGEBRA (1.5) UNITS)

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binominal theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY ($\frac{1}{2}$ unit)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

Entrance credit of one unit may be allowed for work in one or more of the following branches of Religious Education: (1) Bible History, (2) Sunday School Pedagogy, (3) Missions.

*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE ($\frac{1}{2}$ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition, revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography*.

PHYSICS ($\frac{1}{2}$ UNIT OR 1 UNIT)*

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics*.

BOTANY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relation of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY ($\frac{1}{2}$ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

*Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

GENERAL SCIENCE ($\frac{1}{2}$ UNIT OR 1 UNIT) *

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING ($\frac{1}{2}$ UNIT OR 1 UNIT) *

A full unit in cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

*Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, parents and students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition; F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A first-year student must pass three semester hours; a second-year student, six semester hours; a third or fourth-year student nine semester hours, during any given semester in order to be eligible for admission the next semester.

A first-year student must pass eighteen semester hours, all other students twenty-one semester hours during the year in order to be eligible for admission for the next year.

A student who is conditioned on any of the work of a semester will be given only one examination for the removal of the condition.

Conditions for the work of the first semester must be removed on the first Monday of the next May, or on the first day that college opens in the next September. Conditions for the work of

the second semester must be removed on the second Wednesday of the next September or on the first Monday of the next December. If the student does not remove the condition at one of these two times, she will be required to repeat the work in class.

A senior who has any condition at the end of the first semester must remove that condition during the last two weeks of the next February. A senior who has any condition on the work of the second semester will be given one opportunity to remove the condition during the first three days of the week following the week of senior examinations.

A senior who does not have all conditions satisfied at the time specified will be dropped from the senior class. She will be given one opportunity to make up each condition at the regular time for making up conditions during the following year, and will be graduated at the next commencement after she has made up all conditions.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate. During her college course she must make grades sufficient to entitle her to one hundred twenty honor points. Those who entered prior to the session 1927-1928 will be required to make grades sufficient to be entitled to seventy-five points.*

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester.

No student may take more than sixteen hours work unless she passed in fifteen hours the preceding semester and has permission from the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The only degree conferred is that of Bachelor of Arts.

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree, 53 or 51 are prescribed, 36 are chosen from two of the groups of majors, and 31 or 33 are free electives (pages 44-45).

*A grade of A gives three points, B gives two points, and C gives one point for each semester hour of credit.

Requirements for the A. B. Degree

1. *Requirements without option:*

	<i>Semester hours</i>
English 10-11, freshman year.....	6
English 20-21, sophomore year.....	6
Religious Education 20, 21, sophomore or junior years..	6
Psychology 30, junior year.....	3

2. *Required with option:*

Three subjects from Group I and two subjects from Group II, except that students who received entrance credit of one or more units in Chemistry, Biology, or Physics may choose four subjects in Group I and one subject for which no entrance credit was received from Group II.

GROUP I	<i>Semester hours</i>
Latin, freshman year.....	6
A Modern Foreign Language (French or German or Spanish), freshman or sophomore year.....	6
Mathematics 10-11, freshman or sophomore year.....	6
History 10-11, freshman or sophomore year.....	6

GROUP II	
Chemistry 10-11, freshman or sophomore year.....	8
Biology, freshman or sophomore year.....	6
Physics 30-31, junior or senior year.....	6

3. *Electives to be distributed as follows:*

(a) Two major subjects to aggregate at least thirty-six semester hours and not less than twelve semester hours in either. Major courses may be selected from the following: (1) Biology, (2) Chemistry, (3) Economics and Sociology, (4) Education, (5) English, (6) French, (7) German, (8) Greek, (9) History, (10) Home Economics, (11) Latin, (12) Mathematics, (13) Religious Education, (14) General Science.

(b) Free electives sufficient to make a total of one hundred twenty semester hours, when added to the required and major

subjects. Free electives may include any subject offered as a major, not previously included in one of the two major subjects, or may include, Astronomy, Geology, Art Education, Art History, or Theoretical Courses in Music.

If a student enters with four units of Latin and no Modern Language or with three units of Latin and two units of Modern Language, she will be required to continue one of the languages for one year, or begin another foreign language which must be continued for at least two years. If a student enters with two units in Latin and two units in a Modern Language, she will be required to continue one of the languages two years or both of the languages for one year, or one of the languages for one year and begin a third foreign language which must be continued for at least two years. If a student enters with four units of Modern Language, she will be required to continue one of those languages two years or two of them one year. At least two years work, including work that was accepted for entrance, must be completed in every foreign language that is to count towards entrance or a diploma or a degree.

Schedule of Examinations, 1927-1928

Fall Semester, Jan. 18-24

Class	Examination
8:30 M. W. F.	10-12 Wed.
9:30 M. W. F.	2- 4 Wed.
11:00 M. W. F.	10-12 Thu.
12:00 M. W. F.	2- 4 Thu.
1:30 M. W. F.	10-12 Fri.
8:30 T. T. S.	2- 4 Fri.
9:30 T. T. S.	10-12 Sat.
11:00 T. T. S.	2- 4 Sat.
12:00 T. T. S.	2- 4 Mon.
1:30 T. T. S.	10-12 Tue.
2:30 All.	2- 4 Tue.

Spring Semester, May 21-26

Class	Examination
8:30 T. T. S.	2- 4 Mon.
9:30 T. T. S.	10-12 Tue.
11:00 T. T. S.	2- 4 Tue.
12:00 T. T. S.	10-12 Wed.
1:30 T. T. S.	2- 4 Wed.
8:30 M. W. F.	10-12 Thu.
9:30 M. W. F.	2- 4 Thu.
11:00 M. W. F.	10-12 Fri.
12:00 M. W. F.	2- 4 Fri.
1:30 M. W. F.	10-12 Sat.
2:30 All.	2- 4 Sat.

The first day of the week on which an irregular class meets determines the time for the examination.

SCHEDULE OF RECITATIONS

8:30—Mon. Wed. Fri.	8:30—Tues. Thu. Sat.	9:30—Mon. Wed. Fri.	9:30—Tues. Thu. Sat.	11:00 Mon. Wed. Fri.	11:00 Tues. Thu. Sat.
Education 42, 46 Mathematics 13, 42 Religious Ed. 26, 27 Wed. Fri. Art Education Biology 12, 13 (a) English 34, 35 Wed. Fri. Latin 32, 33 Wed. Home Economics 20, 21 Tues. Wed. Fri. Sat. French 6, 7 (a,b)	Chemistry 10, 11 (a) Education 30 (a) Education 33, 43, 48 English 10, 11 (a) English 20, 21 (a) Latin 20, 21 Thu. Sat. Latin 22, 23 Tues. Mathematics 11, 10 Mathematics 30, 31, 12, 43 Sociology 26, 27 Tues. Wed. Fri. Sat. French 6, 7 (a, b)	Biology 12, 13 (b) Wed. Fri. Economics 20, 21 Education 32, 34 English 10, 11 (b) English 20, 21 (b) French 10, 11 (a,b) Greek 20, 21 History 10, 11 (a) Latin 8, 9 Physics 30, 31 Religious Ed. 20, 21 (a)	Biology 11, 40 Chemistry 10, 11 (b) Education 38, 39, English 10, 11 (c) English 20, 21 (c) English 42, 43 French 10, 11 (c,d) French 20, 21 History 10, 11 (b) Home Economics 10 History 44, 47 Mathematics 10 Latin 4, 5, 10, 11 Religious Ed. 20, 21 (b) Mathematics 10, (a,b)	Biol. 12, 13 (c) Wed. Fri. Education 30 (b) Education 31 English 10, 11 (d) English 20, 21 (d) English 36, 37 French 4, 5 (a) German 4, 5 Greek 30, 31 History 42, 43 Mathematics 10, 11 (d) Mathematics 20, 21 Religious Ed. 42, 43	Biology 30, 31 Education 49, 20, 21 English 10, 11 (e) English 44, 45 French 4, 5 (b) History 10, 11 (c) History 30, 31 Home Economics 33 Mathematics 10, 11 (d) Mathematics 20, 21 Religious Ed. 42, 43
Laboratory Chemistry 34, Wed. Fri.	Laboratory Biol. 12, 13 (a) Tues. Thu.	Laboratory Chemistry 34 Wed. Fri.	Laboratory Biol. 12, 13 (a) Tues. Thu.	Laboratory Biol. 12, 13 (b) Mon. Wed. Fri. Chem. 10, 11 (b) Wed. Fri. Chem. 20, 21 Mon. Wed. Home Ec. 30, 31 Mon. Wed.	Laboratory Biol. 12, 13 (c) Tues. Thu. Chem. 10, 11 (a) Tues. Thu.
12:00—Mon. Wed. Fri.	12:00 Tues. Thu. Sat.	1:30—Mon. Wed. Fri.	1:30—Tues. Thu. Sat.	2:30 to 3:30 Wed. Fri.	
English 10, 11 (f) English 20, 21 (e) English 30, 31, Mon. English 32, 33 (a) French 10, 11 (e) Greek, 32, 33 History 10, 11 (d), 15 Home Ec. 30 Wed. only Latin 6, 7 Mathematics Religious Ed. 32, 33, 40, 41 Wed. Fri. French 42, 43 German 20, 21 Home Economics 31 Philosophy 42, 43	Biology 20 Tues. Thu. Biology 21 Tues. Biology 32, 33 Sat. Chemistry 32, 33, 20, 21 Education 10, 11 English 10, 11 (g) English 32, 33 (b), 39 French 30, 31 German 10, 11 History 10, 11 (e) History 24, 25 Home Economics 34, 35 Latin 30, 31 Religious Ed. 24, 25	Chemistry 10, 11 (c) Biology 32, 33 Fri. only English 10, 11 (h) English 40, 41 French 40, 41 Wed. only History 10, 11 (f) History 22, 23 Home Ec. 36, 37 Wed. only Mathematics 10, 11 (e) Religious Ed. 20, 21 (c) French 6, 7 (c) Mon. Tues. Thu. Fri. Tues. Wed. Thu. Sat. German 6, 7	Astronomy 36 Chemistry 34 Tues. English 10, 11 (i) French 10, 11 (f) Economics 30, 31 Geology 39 Latin 40 Tues. Thu. Mon. Tues. Thu. Fri. French 6, 7 (c) Tues. Wed. Thu. Sat. German 6, 7	Art History 2:30 to 3:30 Wed. Fri.	
Laboratory Biol. 12, 13 (b) Mon. Wed. Chem. 10, 11 (b) Wed. Fri. Chem. 20, 21 Mon. Wed. Home Ec. 30, 31 Mon. Wed.	Laboratory Biology 12, 13 (c) Tues. Thu. Chem. 10, 11 (a) Tues. Thu.	Laboratory Biology 32, 33 Mon. Wed. Home Economics 30 Fri.	Laboratory Biol. 20, 21 Tues. Thu. 1:30—4:30 Home Ec. 20, 21 Tues. 1:30—3:30 Thu. 1:30—4:30	Laboratory 2:30—4:30 Biol. 12, 13 (d) Mon. Fri. Biol. 32, 33 Mon. Wed. Fri. Chem. 10, 11 (c) Mon. Fri. Home Ec. 30 Fri. Physics 30, 31 Mon.	Laboratory—2:30—4:30 Biol. 12, 13 (e) Tues. Thu. Biol. 20, 21 Tues. Thu. Home Ec. 20, 21 Tues. Thu.

Courses of Instruction

NOTE.—A course given an even number is offered the first semester; a course given an odd number is offered the second semester. A course given two numbers separated by a hyphen continues through the year; a course given two numbers separated by a comma consists of two parts, and either part or both parts may be taken.

Courses given a number less than 20 are intended for freshmen; those numbered 20 to 29 for sophomores; 30 to 39 for juniors; above 39 for seniors.

All prescribed freshman studies, including History and Mathematics, must be taken either the first or second year. All prescribed freshman and sophomore studies must be completed by the beginning of senior year. Any student who has not complied with these regulations will not be eligible for graduation the next commencement.

I. Biology

LENA AMELIA BARBER, *Professor.*

DR. ELIZABETH DELIA DIXON CARROLL, *Professor of
Physiology and Hygiene.*

MARY FRANCES WELCH, *Instructor in Physiology.*

ANNIE MITCHELL BROWNLEE, *Instructor in Biology.*

11. Elementary Physiology and Hygiene.

Required of students majoring in Home Economics. Elective for others. Tuesday, Thursday, Saturday, 9:30.

This course includes a study of the general structure of the body, especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

TEXT.—Hough and Sedgwick, *The Human Mechanism.*

12-13. General Biology.

Required of freshmen majoring in Home Economics who have not had High School Biology. Elective for others. Two lectures and four laboratory hours a week. Six semester hours credit. Lectures: Sec. (a), Wednesday, Friday, 8:30; Sec. (b), Wednesday, Friday, 9:30; Sec. (c) Wednesday, Friday, 11:00. Laboratory: Sec. (a), Tuesday, Thursday, 8:30-10:30; Sec. (b), Monday, Wednesday, 11:00-1:00; Sec. (c), Tuesday, Thursday, 11:00-1:00;

Sec. (d), Monday, Friday, 2:30-4:30; Sec. (e), Tuesday, Thursday, 2:30-4:30.

This course aims to present the most important biological facts and principles, and so relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm, the cell, the role of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environment, disease, death, the role of micro-organisms, growth, reproduction and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, \$2.50.

TEXT.—Burlingame, Heath, Martin, and Pierce, *General Biology*.

20. General Botany.

Two lectures and six hours laboratory and field work a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00.

Laboratory: Tuesday, Thursday, 1:30-4:30.

Laboratory fee, \$2.50.

TEXT.—Transeau, *General Botany*.

21. Plant Taxonomy.

Prerequisite: Biology 12-13, 20, or a year of standard high school Biology or Botany. One lecture and six hours laboratory a week. Three semester hours credit. Lecture: Tuesday, 12:00. Laboratory and field studies: Tuesday, Thursday, 1:30-4:30.

A study of the external morphology, identification, classification, and distribution of plants in the vicinity.

Laboratory fee, \$2.50.

[22. Elements of Cryptogamic Botany.

Prerequisite: Biology 12-13. Two lectures and six laboratory hours a week. Four semester hours credit. Lectures: Tuesday, Thursday, 12:00. Laboratory: Tuesday, Thursday, 1:30-4:30.]

A study of the morphology and life history of types of algae, fungi, liverworts, mosses, and ferns.

Laboratory fee, \$2.50.

*Not given 1927-1928. This course alternates with 20.

30-31. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11.00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; and hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS.—Kirk, *Handbook of Physiology*; Flint, *Human Body*; Martin, *Human Body*; Schaffer and Flint, *American Textbook of Physiology*; Gray, *Anatomy*.

32. Invertebrate Zoology.

Prerequisite: Biology 12-13. Four semester hours credit. Lectures: Friday, 1:30; Saturday, 12:00. Laboratory: Monday, Wednesday, 1:30-4:30.

This course deals with the morphology, physiology, life history and economic importance of a series of invertebrate animal types.

Laboratory fee, \$2.50.

33. Comparative Anatomy of Vertebrates.

Prerequisite: Biology 12-13. Four semester hours credit. Hours same as for course 32.

The lectures deal with the morphology, physiology, and development of the various vertebrate organs and systems of organs. Various vertebrate types, including fish, amphibia, reptiles, birds, and mammals, will be dissected in the laboratory.

Laboratory fee, \$2.50.

40. Genetics.

Prerequisite: Biology 12-13 or its equivalent. Three hours a week. Three semester hours credit. Tuesdays, Thursdays, Saturdays, 9:30.

The aim of this course is to familiarize the student with the principles of heredity and variation. Results of genetical investigations in pro-

gress in both the departments of Botany and Zoology will be presented.

TEXT.—Shull, *Heredity*.

II. Chemistry

LULA GAINES WINSTON, *Professor*.

MARY MARTIN JOHNSON, *Associate Professor*.

10-11. General Chemistry.

Required of freshmen majoring in Home Economics. Elective for others. Eight semester hours credit. Lectures: Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (a), Tuesday, Thursday, 11:00-1:00; Sec. (b), Wednesday, Friday, 11:00-1:00; Sec. (c), *Monday*, Friday, 2:30-4:30.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, \$5.

20-21. Organic Chemistry.

Required of sophomores majoring in Home Economics. Prerequisite: Chemistry 10-11. Eight semester hours credit. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, Wednesday, 11:00-1:00.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, \$5.

30-31. Quantitative Analysis.

Elective. Prerequisite: Chemistry 20-21. One recitation and six hours of laboratory work a week. Six semester hours credit.

The year is devoted to the study of standard methods of determining the common bases and acids.

First semester—Gravimetric Analysis.

Second Semester—Volumetric Analysis.

32-33. Applied Chemistry.

Elective. Prerequisite: Chemistry 20-21. Tuesday, Thursday, Saturday, 12:00.

This is an introduction to the study of the commercial methods of manufacturing chemical products, the sources of raw materials and the equipment required.

First Semester—Inorganic Chemistry.

Second Semester—Organic Chemistry.

34. Organic Chemistry—Carbocyclic Compounds.

Elective. Prerequisite: Chemistry 20-21. Three semester hours credit. Lecture: Tuesday, 1:30. Laboratory: Wednesday, Friday, 8:30-10:30.

This course is intended primarily for students preparing to study medicine. The laboratory periods are devoted to the preparation of the carbocyclic compounds, while the recitations are taken up with a theoretical study of these compounds.

35. History of Chemistry.

Elective. Prerequisite: Chemistry 20-21. Three hours a week for the second semester.

37. Methods of Teaching Chemistry.

Elective. Prerequisite: one elective course other than Chemistry 20-21. Two hours of lecture and recitation, and two hours of practice work a week for the second semester. Three semester hours credit. Lectures, Wednesday, Friday, 8:30.

The chief aim is to prepare students to teach Chemistry in the high schools.

II. Education, Psychology, Philosophy

HERBERT JUDSON PERRY, *Professor.*

LILLIAN PARKER WALLACE, *Instructor.*

FLORENCE MARIAN HOAGLAND, *Instructor.*

All of the courses listed below receive credit toward State teachers' certificates except Introduction to Philosophy, Ethics, and Logic. They all possess large cultural values, and will be found helpful in giving a broad, general outlook upon life.

Students of Education need as full an understanding of Biology, and Sociology as possible. All who major in this department should (after 1928-29 must) elect Biology 12-13 and Sociology 26, 27 not later than their junior year; and Education 10-11 or 20-21 in freshman or sophomore years. Approximately nine semester hours must be elected from: Methods, Educational Psychology, Educational Measurements, and Philosophy or Principles of Education or Educational Sociology; and three semester hours from Methods, School Management, Supervision and Administration, Child or Adolescent Psychology, and History of Education.

10-11. Introduction to Education.

Elective for freshmen. Tuesday, Thursday, Saturday, 12:00.

A basal course planned to orient the student, and give a general survey of the whole field and of the teachers' work. Some attention will be given to the proper methods of study.

Any who are preparing for high school teaching should mention that fact to the head of the department before registering for this course.

20-21. General Psychology.

Elective for sophomores. This course meets the requirement in Psychology. Tuesday, Thursday, Saturday, 11:00.

More explanations and applications are possible than in 30, and a better preparation is afforded for the work of the junior and senior years in this and other departments.

30. General Psychology.

Required for the A.B. degree, except for those who have taken 20-21. Sec. (a), Tuesday, Thursday, Saturday, 8:30; Sec. (b), Monday, Wednesday, Friday, 11:00.

Simple experiments and demonstrations will form a part of the classroom work.

31. Educational Psychology.

Electives for juniors and seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 11:00.

Appreciation of the principles which underlie the successful guidance of learning; laws and types of learning, methods, conditions and incentives. Public school observation.

32. Methods of Teaching.

Elective for juniors and seniors. Prerequisite or parallel: General Psychology. Monday, Wednesday, Friday, 9:30.

33. Child Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 8:30.

Hereditary forces operative in the child's life. Stages in physical, mental and moral development. Reports of observations of children in home, and school.

34. Adolescent Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 9:30.

Primarily for prospective teachers in secondary schools. Traces the physical and mental growth in the adolescent period. Observation required.

37. Observation.

Elective for juniors and seniors. Prerequisite: 32. Time and hours to be arranged.

38. History of Education.

Elective for juniors and seniors. Prerequisite: History 10-11. Tuesday, Thursday, Saturday, 9:30.

39. Educational Measurements.

Elective for juniors and seniors. Tuesday, Thursday, Saturday, 9:30.

[40-41. Social Psychology.*

Elective for seniors. Prerequisite: General Psychology and Sociology 26, 27, or their equivalents.]

42. Philosophy of Education.

Elective for juniors and seniors. Monday, Wednesday, Friday, 8:30.

Survey of educational classics from Plato's Republic to Dewey's Democracy and Education. The plan is to bring home to the student some of the more vital problems in the philosophy of education.

45. Principles of Secondary Education.

Elective for seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 8:30.

In this course the underlying principles necessary in teaching a high school will be considered. Emphasis will be placed on the pupil, the program of studies, and the relation of the secondary school to elementary and higher education, and to life. Adolescent Psychology will be a splendid background for this course, which is planned for students intending to teach in high schools.

46. Principles of Education.

Elective for seniors. Prerequisite: General Psychology. Monday, Wednesday, Friday, 8:30.

An intensive study of the place of education in individual and social life, together with its psychological and sociological foundations and as full a consideration as time will permit of the principles governing the conduct of the school.

[47. Supervision and Administration.*

Elective for seniors.]

48. Educational Sociology.

Elective for seniors. Prerequisites: General Psychology and Sociology 26 or 27. Tuesday, Thursday, Saturday, 8:30.

The educational needs of society will be considered, together with an analysis of the objectives of teaching as many of the subjects of the high school curriculum as time permits.

*Not offered 1927-1928.

49. School and Classroom Management.

Elective for seniors. Prerequisite: General Psychology. Tuesday, Thursday, Saturday, 11:00.

50. Special Methods of Teaching.

Courses are offered in Special Methods of Teaching Art, Chemistry, English, French, History, Latin and Mathematics, which courses are described under the various departments and receive professional credit toward State Certificates.

Philosophy.

[40. Logic.]*

[41. Ethics.]*

42-43. Introduction to Philosophy.

Elective for seniors. Prerequisites, Psychology, Sociology. Monday, Wednesday, Friday, 12:00.

An elementary course aiming to unify the general outlook upon the world and life. The relation of philosophy to science, religion, ethics, and government, together with some of its more fundamental problems will be studied.

IV. English†

JULIA HAMLET HARRIS, *Professor.*

‡MARY LYNCH JOHNSON, *Associate Professor.*

MARY LOOMIS SMITH, *Assistant Professor.*

SARAH LUCILE BURRISS, *Instructor.*

ELIZABETH BURDEN PARKER, *Instructor.*

ELLA GRAVES THOMPSON, *Instructor.*

MARY JAMES SPRUILL, *Instructor.*

*Not offered 1926-27.

†A college course in Latin of at least four semester hours will be required of all students who take a major in English.

English 42-43 or English 44-45 will be required of all students who take a major in English.

English 10-11 is prerequisite for English 20-21; English 20-21 is a prerequisite for all English courses above 30-31.

‡On leave of absence, 1926-27.

10-11. English Composition.

Required of freshmen. Three hours a week. Tuesday, Thursday, Saturday, 8:30, 9:30, 11:00, 12:00, 1:30; Monday, Wednesday, Friday, 9:30, 11:00, 12:00, 1:30.

Composition based on selected masterpieces of literature. Weekly themes and conferences.

20-21. Outline History of English Literature.

Required of sophomores. Three hours a week. Tuesday, Thursday, Saturday, 8:30, 9:30, 12:00; Monday, Wednesday, Friday, 9:30, 11:00, 12:00.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

30, 31. English Composition.

Open to juniors and seniors. Required of all juniors who need special drill in writing. Monday, 12:00.

32-33. Shakespeare.

Open to juniors and seniors. Sec. (a), Monday, Wednesday, Friday, 12:00. Sec. (b), Tuesday, Thursday, Saturday, 12:00.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports, papers, and conferences.

34-35. Advanced Writing.

Open to juniors and seniors. Excellence in English 10-11 a prerequisite. Wednesday, Friday, 8:30.

Papers, conferences, lectures, readings.

36-37. Milton and His Contemporaries.

Open to juniors and seniors. Monday, Wednesday, Friday, 11:00.

Detailed study of the poetry and of selections from the prose of *Milton*; study of selections from the outstanding prose writers and lyric poets of the age. Reports and papers.

39. Eighteenth Century Prose.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 12:00.

*Not given 1927-1928.

A study of eighteenth century prose with emphasis on Johnson and his circle.

40-41. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Monday, Wednesday, Friday, 1:30.

Careful study of *Wordsworth, Shelley, Keats, Tennyson, and Browning*; selections from *Coleridge, Byron, Scott, Arnold, Rossetti, Morris, and Swinburne*.

42-43. The Principles of Literary Criticism.

Open to seniors. Tuesday, Thursday, Saturday, 9:30.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers.

44-45. Old English.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

A study of the language, with selected readings from Old English prose and poetry. So far as possible the course will give through the literature a comprehensive view of the age.

46-47. Chaucer.*

Open to juniors and seniors. Tuesday, Thursday, Saturday, 11:00.

A study of the language and writings of Chaucer, with special attention to the *Canterbury Tales*. The work will be supplemented by readings from other Middle English writers.]

V. French

CATHERINE ALLEN, *Professor*.

LOUISE PORTER, *Associate Professor*.

HERMINE STEUVEN, *Assistant Professor*.

CONNIE MAY HORNE, *Instructor*.

4-5. Elementary French.

A course for those who do not offer French for entrance. Counts one unit or six semester hours. Sec. (a), Monday, Wednesday, Friday, 11:00. Sec. (b), Tuesday, Thursday, Saturday, 11:00.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's *Grammaire Française* and the new Fraser and Squair's French Grammar are recommended as standard grammars.

For texts suggested for reading, see page 36.

6-7. Elementary French.

Prerequisite: Elementary French 4-5, or one unit of French. Counts one unit or six semester hours. Secs. (a), (b), Tuesday, Wednesday, Friday, Saturday, 8:30; Sec. (c), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in composition, dictation and conversation. Reading from texts suggested on page 33.

10-11. French Prose of the Nineteenth Century.

Prerequisite: French 6-7 or two units of French. Secs. (a), (b), Monday, Wednesday, Friday, 9:30; Secs. (c), (d), Tuesday, Thursday, Saturday, 9:30; Sec. (e), Monday, Wednesday, Friday, 12:00; Sec. (f), Tuesday, Thursday, Saturday, 1:30.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

20-21. French Drama of the Seventeenth Century.

Prerequisite: Course 10-11. Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Académie Française. Corneille is studied in the *Cid*, *Horace*, *Polyeucte*; Molière in *Le Bourgeois Gentilhomme*, *Les Précieuses Ridicules*, *Tartuffe* or *Le Misanthrope*, *L'Avare*; Racine in *Athalie*, *Andromaque*, *Britannicus*.

30-31. French Poetry.

Prerequisite: Course 20-21. Tuesday, Thursday, Saturday, 12:00.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnissian poetry, contemporary poetry.

40-41. The Teaching of French.

For students majoring in French. Wednesday, 1:30.

Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. Some practice teaching.

42-43. Development of the French Novel.

Wednesday, Friday, 12:00.

Origin of prose fiction in middle ages. General tendencies of seventeenth century fiction. The eighteenth century; the novel as a study of society. The historical novel of the nineteenth century. The tendency of the contemporary fiction.

44-45. Advanced Course in Conversation.

One hour in classroom with two hours of preparation to count as one semester hour. Open to all electing an advanced course in French.

VI. German

CATHERINE ALLEN, *Professor*.

HERMINE STUEVEN, *Assistant Professor*.

4-5. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Counts one unit or six semester hours. Monday, Wednesday, Friday, 11:00.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from texts mentioned on page 37.

6-7. Elementary German.

Prerequisite: one year of German. Counts one unit or six semester hours. Tuesday, Wednesday, Thursday and Saturday, 1:30.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read. For texts see page 34.

10-11. German Literature.

This course presupposes a good knowledge of German Grammar and the ability to understand simple German. Tuesday, Thursday, Saturday, 12:00.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller, and Goethe, with a study of their lives.

Grammar, composition, and conversation continued.

20-21. German.

Wednesday, Friday, 12:00.

Life of Goethe and *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

30-31. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation one hour. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information.

VII. History

SAMUEL GAYLE RILEY, *Professor.*

NETTIE SOUTHWORTH HERNDON, *Acting Assistant Professor.*

LILLIAN PARKER WALLACE, *Instructor.*

10-11. European History.

For freshmen and sophomores. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Tuesday, Thursday, Saturday, 11:00; Sec. (d), Monday, Wednesday, Friday, 12:00; Sec. (e), Tuesday, Thursday, Saturday, 12:00; Sec. (f), Monday, Wednesday, Friday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading.

10. European History.

For freshmen and sophomores. Second semester. Monday, Wednesday, Friday, 12:00.

This course covers the same ground as the first semester's work of History 10-11, and the same methods are employed.

22-23. Ancient History.

Prerequisite: History 10-11, or an equivalent. Monday, Wednesday, Friday, 1:30.

This course aims to meet the needs of students of the classics, and of those preparing for high school teaching.

24-25. American History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 12:00.

An outline course extending from the Period of Colonization to 1925.

30-31. Modern and Contemporary European History.

Prerequisite: History 10-11, or an equivalent. Tuesday, Thursday, Saturday, 11:00.

42. The United States, 1829 to 1865.

Prerequisite: History 24-25, or an equivalent. First semester.
Monday, Wednesday, Friday, 11:00.

43. Political and Social History of the United States in Recent Times.

Prerequisite: History 24-25, or an equivalent. Second semester
Monday, Wednesday, Friday, 11:00.

44. Teaching of History.

For seniors majoring in History. First semester. Tuesday,
Thursday, Saturday, 9:30.

47. American Government.

Prerequisite: History 24-25, or an equivalent. Second semester.
Tuesday, Thursday, Saturday, 9:30.

VIII. Economics and Sociology

SAMUEL GAYLE RILEY, *Professor.*

NETTIE SOUTHWORTH HERNDON, *Acting Assistant Professor.*

20-21. Introduction to Economics.

Open to sophomores, juniors and seniors. Monday, Wednesday,
Friday, 9:30.

26. Modern Social Problems.

Not open to freshmen. First semester. Tuesday, Thursday, Sat-
urday, 8:30

27. Principles of Sociology.

Not open to freshmen. Second semester. Tuesday, Thursday,
Saturday, 8:30.

30. Selected Modern Economic Problems.

Prerequisite: Economics, 20-21. First semester. Tuesday, Thurs-
day, Saturday, 1:30.

31. Labor Problems.

Prerequisite: Economics 20-21. Second semester. Tuesday, Thursday, Saturday, 1:30.

IX. Home Economics†

ELLEN DOZIER BREWER, *Professor*

The courses in Home Economics are cultural courses, planned to be of service to students in the home and in any situation in life. They are not intended specifically to prepare students to teach Home Economics.

10. Home Appreciation.

Elective for freshmen and sophomores in all courses. First semester. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection, and the use of a time schedule under varying conditions.

20-21. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week. Six semester hours credit. Lecture, Wednesday, 8:30. Laboratory, Tuesday, 1:30-3:30; Thursday, 1:30-4:30.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

30. Advanced Foods.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. One lecture and two laboratory periods (one of three hours and one of

†Those taking as much as 18 hours in Home Economics are required to take two years of college Chemistry, one year of college Biology, and one year of college Physics.

two hours) per week for the first semester. Three semester hours credit. Lecture, Wednesday, 12:00. Laboratory, Monday, 11:00-1:00; Friday, 1:30-4:30.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation and serving of typical meals. Special attention is given to the economics of the food situation.

31. Dietetics.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 20-21. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work outside of class is required. Three semester hours credit. Lectures, Wednesday and Friday, 12:00. Laboratory, Monday, 11:00-1:00.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

33. Home Appreciation.

Elective for juniors and seniors in all courses. Second semester. Tuesday, Thursday, Saturday, 11:00.

Subject-matter similar to that outlined under Home Appreciation 10. Method of approach and application differ to suit the needs of advanced students.

34, 35. Household Management.

Open to juniors and seniors. Tuesday, Thursday, Saturday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home-maker. The apportionment of time and income, the efficient organization and the history of the family and its economic and social relationships are discussed.

36-37. Textiles and Clothing.

One lecture and two laboratory periods of two hours each a week. Lecture: Wednesday, 1:30. Laboratory: hours to be arranged.

This course includes the study of textiles, a consideration of the economics of the clothing situation, and instruction and practice in plain

hand and machine sewing, drafting of patterns, and the use of commercial patterns.

IX. Latin and Greek

HELEN HULL LAW, *Professor*

MARGARET WILLIAMS, *Assistant Professor*

ELLA GRAVES THOMPSON, *Instructor*.

4-5. Elementary Latin.

Open to those who offer no Latin for entrance. Tuesday, Thursday, Saturday, 9:30.

6-7. Cicero: Ovid.

Prerequisite: two units of Latin for entrance or Latin 4-5. Monday, Wednesday, Friday, 12:00.

Selected orations of Cicero; Ovid, *Metamorphoses*, selections.

8-9. Virgil, *Aeneid*, 1-6

Prerequisite: three units of Latin for entrance or Latin 6-7. Monday, Wednesday, Friday, 9:30.

10. Livy.

Prerequisite: four units of Latin for entrance or Latin 8-9. For first semester. Tuesday, Thursday, Saturday, 9:30.

Selections from Livy, Books I and XXI (Westcott), study of Livy's style and Livy as a historian; Latin prose composition.

11. Horace.

For the second semester. Hours same as for course 10.

Selections from the Odes and Epodes (Smith); History of the Augustan Age; the life and personality of Horace; metres and literary style.

20. Cicero.

Prerequisite: Latin 10-11. First semester. Thursday, Saturday, 8:30.

Letters selected to show the personality of Cicero and the life of the times: *De Amicitia* or *De Senectute*.

21. Latin Poetry.

Second semester. Thursday, Saturday, 8:30.

Selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

22. Roman Private Life.

Prerequisite: Latin 10-11. First semester. Tuesday, 8:30. Lectures and assigned reading.

23. Roman Religion, History of Latin Literature.

Second semester. Tuesday, 8:30.

30. Latin Comedy.

First semester. Tuesday, Thursday, Saturday, 12:00. Selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.

31. Virgil.

Second semester. Tuesday, Thursday, Saturday, 12:00.

Ecloques, *Georgics*, and *Aeneid*, Books, VII-XII. Virgil as the great national poet; his influence on later literature.

32. Lucretius.

First semester. Wednesday and Friday, 8:30.

De Rerum Natura. Lucretius as a poet and philosopher.

33. Tacitus.

Second semester. Wednesday and Friday, 8:30.

Selections from the *Annals*; Books 1-6.

40. Sight Reading of Latin.

Two hours a week for the first semester; one semester hour credit. Rapid reading at sight of Pliny and Martial. Tuesday, Thursday, 1:30.

[41. Horace, Satires and Epistles.*

Two hours a week for the second semester.

Horace, the man, the satirist, the philosopher, the literary critic.]

[42-43. Teaching of Latin.*

Two hours a week for the first semester, one hour a week for the second semester.

This course is designed especially for those expecting to teach. The work includes advanced prose composition, study of principles of Latin syntax, and methods of teaching Latin in secondary schools.]

45. Sight reading of Latin.

Two hours a week for the second semester; one semester hour credit.

Greek

20-21. Elementary Course.

Open to all college students. Monday, Wednesday, Friday, 9:30.

Pharr, *Homeric Greek*; Homer, *Iliad*, I, III, IV.

30. Selections from Herodotus.

Open to those who have completed course 20-21. First semester. Monday, Wednesday, Friday, 11:00.

31. Plato.

Apology, Crito. Selections from the *Phaedo*. Second semester. Monday, Wednesday, Friday, 11:00.

32. Greek Literature in English Translation.

First semester. Monday, Wednesday, Friday, 12:00.

Epic, lyric poetry, and tragedy.

33. Greek Literature in English Translation.

Second semester. Monday, Wednesday, Friday, 12:00.

History, philosophy, and Hellenistic Literature.

*Not given 1927-1928.

40-41. Greek Tragedy.

Three hours a week for a year. Open to those who have completed Greek 30 and 31.

Selected plays of Sophocles and Euripides.

XI. Mathematics

ERNEST F. CANADAY, *Professor.*

DORIS TILLERY, *Instructor.*

10. College Algebra.

First semester. Sec. (a), (b), Monday, Wednesday, Friday, 9:30.
Sec. (c), (d), Tuesday, Thursday, Saturday, 11:00. Sec. (e),
Monday, Wednesday, Friday, 1:30.

Second semester. Sec. (a), 8:30, Tuesday, Thursday, Saturday.

11. Trigonometry.

First semester. Sec. (a), 8:30, Tuesday, Thursday, Saturday.
Second semester. Five sections at same hours as Algebra the
first semester.

12. Solid Geometry.

Second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Wentworth.

20-21. Plane and Solid Analytic Geometry.

Prerequisite: Course 11. A year course. Tuesday, Thursday,
Saturday, 11:00.

TEXT.—Siceloff-Wentworth-Smith.

30-31. Differential and Integral Calculus.

Prerequisite: Course 20-21. A year course. Tuesday, Thursday,
Saturday, 8:30.

TEXT.—Granville.

40. College Geometry.

Prerequisite: Course 20-21. First semester. Monday, Wednesday, Friday, 11:00.

TEXT.—Altshiller Court.

41. Theory of Equations and Advanced College Algebra.

Prerequisite: Course 20-21. Second semester. Monday, Wednesday, Friday, 11:00.

TEXTS.—Barton-Fine.

43. Methods of Teaching Mathematics.

Prerequisite: Course 20-21. Counts as three hours Education. First semester. Tuesday, Thursday, Saturday, 8:30.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics, and mathematical topics of interest not studied in the regular courses.

TEXT.—Schultz, *The Teaching of Secondary Mathematics*.

XI. Physics, Geology, and Astronomy

J. GREGORY BOOMHOUR, *Professor*.

Physics

30-31. General Physics.

For juniors and seniors. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures, Monday, Wednesday, Friday, 9:30. Laboratory: Monday, 2:30-4:30.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Millikan and Gale, *First Course in Physics*. *Laboratory Guide*, Millikan, Gale and Bishop.

Astronomy

36. General Astronomy.

For juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:30.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT.—Todd, *New Astronomy*.

Geology

39. General Geology.

For juniors and seniors. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 1:30.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT.—Chamberlin and Salisbury, *Introductory Geology*.

Religious Education

LEMUEL ELMER McMILLAN FREEMAN, *Professor*.

10. The Principles of Church Efficiency.

For freshmen and sophomores. First semester. Monday, Wednesday, Friday, 11:00.

After a brief survey of American Baptist history and distinguishing Baptist principles, attention is directed to methods of promoting the efficiency of local churches.

TEXTS.—Dobbins, *The Efficient Church*; Agar, *The Competent Church*; to be used with other assigned readings.

11. Southern Baptist Missions.

For freshmen and sophomores. Second semester. Monday, Wednesday, Friday, 11:00.

In this course the various forms of mission work carried on at home and abroad are studied.

20. Old Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Sec. (a), Monday, Wednesday, Friday, 9:30; Sec. (b), Tuesday, Thursday, Saturday, 9:30; Sec. (c), Monday, Wednesday, Friday, 1:30. A fourth session may be arranged.

This course gives a brief survey of Old Testament History. It aims to give a knowledge of the history of the Hebrews, their religious development, the religious and moral ideals of their great leaders, to discover Israel's contribution to human progress and to prepare the student to appreciate the various forms of Old Testament literature.

TEXTS.—*American Standard Version of the Bible*. Smyth, *How We Got Our Bible*.

21. New Testament History.

For sophomores and juniors. Required that all students complete this course by the end of the junior year. Hours same as for course 20.

The Life of Christ and the History of the Apostolic Age are studied.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels*; Purves, *The Apostolic Age*.

24, 25. Sunday School Pedagogy.

Tuesday, Thursday, Saturday, 12:00.

Various phases of Sunday School work are considered, among them being organization, management, aims, problems, pupil characteristics, and teaching methods. The latter part of the course involves lesson construction and observation in some of the city schools.

26, 27. Church Activities.

First and second semesters. Monday, Wednesday, Friday, 8:30.

The various forms of activity in the local church are studied. Attention is given to the organization and work of the W. M. U., the B. Y. P. U., the Daily Vacation Bible School and the Sunday School. Religious surveys, methods of enlistment, evangelism and the social side of church life are investigated.

[30. Old Testament Interpretation.*]

Prerequisite: Religious Education, 20. First semester. Monday, Wednesday, Friday, 12:00.

Selections from the prophetic writings are used in this course.]

[31. New Testament Interpretation.*]

Prerequisite: Religious Education, 21. Second semester. Monday, Wednesday, Friday, 12:00.]

32. Old Testament Interpretation.

Prerequisite: Religious Education 20. First semester. Monday, Wednesday, Friday, 12:00.

Selection from the poetical writings of the Old Testament are used in this course. Considerable time is spent on the Book of Job.

33. New Testament Interpretation.

Prerequisite: Religious Education, 21. Second semester. Monday, Wednesday, Friday, 12:00.

40. Pre-Reformation Church History.

First semester. Monday, Wednesday, Friday, 12:00.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading and class discussion.

41. Church History from the Beginning of the Reformation to the Present.

Second semester. Monday, Wednesday, Friday, 12:00.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.

*Not given 1927-1928.

42. Theism.

For juniors and seniors. First semester. Tuesday, Thursday, Saturday, 11:00.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.

43. Comparative Religion.

For juniors and seniors. Second semester. Tuesday, Thursday, Saturday, 11:00.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.

[44. Present-day Religious problems.*

For juniors and seniors. First semester. Monday, Wednesday, Friday, 9:30.

Several of the most important tendencies of religion are studied. Opportunity is given for considerable reading.]

[45. Christian Ethics.*

For juniors and seniors. Second semester. Monday, Wednesday, Friday, 9:30.

The moral principles of Christianity are studied with reference to present-day social problems.

TEXT.—Williams, *An Introduction to Christian Ethics.*]

*Not given 1927-1928.

SCHOOL OF ART



School of Art

IDA ISABELLA POTEAT, *Professor.*

MARY H. TILLERY, *Associate Professor.*

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A. B. degree. For a detailed description of these courses, see page 33. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer :

English	3 units
French }	
or }	
German }	2 units
or }	
Latin }	
*Elective	10 units
<hr/>	
Total.....	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not

*Any required or elective subject allowed for entrance to the A.B. Course may be offered (see page 33).

exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Freehand drawing in charcoal from geometrical solids, vases, fruits, foli- age and flowers.....	----	12
Color analysis and values.....		
Flat washes in watercolor.....		
Modeling in clay.....		
Perspective in pencil drawings and pastel		
*English 10-11	6	9
‡Latin 0 or	6	9
‡French 10-11		
or		
‡German 10-11	10	15
*Electives		
Total hours of work each week, including preparation	----	45

*One hour of recitation is supposed to require two of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Students will continue the foreign language offered for entrance.

Sophomore Year

Subjects	Semester Hours	Total Hours Per Week
†Studio Work:		
Elementary antique.....	....	18
Still-life painting		
Original designing		
Outdoor sketching		
Perspective.....		
Composition		
*English 20-21	6	9
*History 10-11	6	9
*Electives	6	9
Total hours of work each week,		—
including preparation .....	....	45

Junior Year

†Studio Work:		
Advanced antique .....	....	21
Still-life painting		
Illustration and composition.....		
Advanced modeling		
Life drawing		
Landscape painting		
*Art History 30-31.....	4	6
Religious Education 30-31.....	6	9
*Physiology (1st semester).....	6	9
*Electives		
Total hours of work each week,		—
including preparation .....	....	45

Senior Year

†Studio Work:		
Painting from still life in oil, water- color and pastel.....	....	21
Painting from the head and draped life model		
Landscape painting in all mediums.....		
Applied design		
Original composition; normal work.....		
*Art History 40-41.....	2	3
†*Electives	14	21
Total hours of work each week,		—
including preparation .....	....	45

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Those expecting to teach are advised to elect Education.

History of Art

30-31. History of Art.

Required of juniors. Elective for A.B. students. Prerequisite: English composition 10-11. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

TEXTS.—Gardner, *Art Through the Ages*.

40-41. Advanced History of Art.

Required of seniors. Elective for A.B. students. Prerequisite: History of Art 30-31. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

36-37. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

FIRST SEMESTER:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

SECOND SEMESTER:

Composition, free-hand drawing, perspective; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft; poster-making.

5. Problems for high school work.

46-47. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching, and observation in city schools.

SCHOOL OF MUSIC

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.

B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A. B. degree. For a detailed description of these courses, see page 33. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French }	2 units
or }	
German }	
*Elective	10 units
<hr/>	
Total.....	15 units

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 33); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

B. Musical and technical requirements.

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales. Resident students may study only with teachers engaged by the College.

Piano

The following is suggested as preparatory for entrance into College freshman work.

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: Duvernoy, *Op. 176*, 2 books; Köhler, *Op. 218* and *Op. 163*; Gurlitt, *197*; Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse*; Gurlitt, *The Fair*; Neidlinger, *Water Sprites*; Pfeffercorn, *Cradle Song*; Ambrose, *Slumber Song*; Gurlitt, *Song Without Words, Morning Song*; Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody*; Rummell, *Romance*; Rogers, *Courtly Dance*; Thomé, *Remembrance, Cradle Song*.

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

Studies suggested: Köhler, *Op. 242* and *Op. 171*; Burgmüller, *Op. 100*; Gurlitt, *Op. 198*.

Sonatina: Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L' Avalanche, Curious Story*; Schumann, *Album for the Young*; Gurlitt, *Wanderer's Song*; Lynes, *Rondoletto, Fairy Story, Hunting Song*.

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna*.

Bach: *First Year Bach*, arranged by Foote.

Studies: *Kohler *Op. 50*; Foote, *First Year Handel*; Gaynor, *Pedal Studies*; Heller, *Op. 47*; *Brauer, *Op. 15*; Gurlitt, *Op. 146*.

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies*; Tschaiakowsky, *Song of the Lark*; Grieg, *Patriotic Song*; von Wilm, *Drolleries*; Scharwenka, *Barcarolle*; Handrock, *Scherzina*, *Op. 64*.

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna*.

Studies suggested: *Duvernoy, *Op. 120*; Bertini, *Op. 100*; Czerny, *Op. 636*; Jensen, *25 Piano Studies*; Heller, *Op. 46*; Gurlitt, *Op. 54*.

Bach: *Little Preludes*.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major*; Beethoven, *Sonata in G Minor*, *Op. 49*; Clementi, *Sonatina in D Major*.

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso*; Jensen, *Elfin Dance*; Schytte, *Youth and Joy*; Lack, *Cabaletta*; Chaminade, *Gavotte*; Denée, *Tarantelle*; Grieg, *Album-leaf in A Major* and in *E Minor*.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 86).

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method*; de Bériot, *Violin Method*; Lamoureux, *Violin Method*.

Etudes suggested: Wolfhardt, *Etudes*; Samie, *Etudes Mignonnes*; St. George, 30 *Short Etudes*; Dancla, *One Octave Exercises*.

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hirnaly, *Scale Studies*.

Etudes suggested: Kayser, 36 *Etudes*; Meerts, *Elementary Studies*.

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2*.

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, page ----, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

Each music student is required to take approximately forty-five hours of work a week. This is equivalent of the number of hours assigned the students in the A.B. course, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the faculty.

During the regular examination week at the end of each semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the school room, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pur-

suing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. Students should deposit \$5.00. Music supplies will be under the direction of the College, and may be had from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music Freshman Year

Subjects	Semester Hours	Total Hours Per Week
*English 10-11	6	9
*†French or German	6	9
*History 10-11	6	9
Theory 10-11	2	4
Recitals		1
Two half-hour music lessons each week.....		1
‡Practice		15
Total hours of work each week, including preparation		48

Sophomore Year

*English 20-21	6	9
*†French or German	6	9
*Harmony 20-21	4	6
Sight-reading and Dictation 26-27.....	4	6
Recitals		1
Two half-hour music lessons each week.....		1
‡Practice		15
Total hours of work each week, including preparation		47

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Students majoring in Organ practice one or two hours daily; the rest of their practice hours are in Piano.

‡Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week
Analysis 30-31	2	3
Harmony 30-31	4	6
Music History 30-31	4	6
Music Pedagogy 30-31	2	3
Religious Education 30-31	6	9
Ensemble 30-31		1
Recitals		1
Two half hour music lessons each week		1
†‡Practice		20
Total hours of work each week, including preparation		48

Senior Year

Harmony 40-41	4	6
Music Pedagogy 40-41	2	3
*Electives	6	9
Chamber Music 40-41		1
Interpretation 40-41		1
Recitals		1
Two half hour music lessons each week		1
†‡Practice		20
Total hours of work each week, including preparation		42

Outline of Course for Diploma in Public School Music**Freshman Year**

Subjects	Semester Hours	Total Hours Per Week
English 10-11	6	9
*†French or German 10-11	6	9
*History 10-11	6	9
Public School Music 10-11	2	4
Recitals		1
Two half-hour piano lessons each week		1
‡Practice		15
Total hours of work each week, including preparation		48

*Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

†Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡Juniors and seniors majoring in Voice practice two hours daily. The other hours are devoted to Piano.

Sophomore Year

Subjects	Semester Hours	Total Hours Per Week
*English 20-21	6	9
Public School Music 20-21	4	6
*Harmony 20-21	4	6
Sight-Reading and Dictation 26-27	4	6
Ensemble 30-31		1
Recitals		1
Two half-hour piano lessons each week		1
‡Practice		18
Total hours of work each week, including preparation		48

Junior Year

Analysis 30-31	2	3
Harmony 30-31	4	6
*Music History 30-31	4	6
Public School Music 30-31	4	6
Music Pedagogy 30-31	2	3
*Psychology, 1st semester	3	9
*Education, 2d semester	3	9
‡Electives	3	6
Recitals		1
Two half-hour voice lessons each week		
‡Practice		5 to 6
Total hours of work each week, including preparation		46 to 47

Senior Year

Education	6	9
Harmony 40-41	4	6
Public School Music 40-41	4	6
Music Pedagogy 40-41	2	3
Religious Education 30-31	6	9
College Choir		1
Recitals		1
Two half-hour voice lessons each week		1
‡Practice		9
Total hours of work each week, including preparation		45

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 10-11 or German 10-11 is completed during the freshman year.

‡Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

SCHEDULE OF RECITATIONS, SCHOOL OF MUSIC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30		English 20, 21	Analysis 30, 31	English 20, 21		English 20, 21
9:30	English 10, 11 Public School Music 30, 31	French 10, 11 Public School Music 40, 41	English 10, 11 Public School Music 30, 31	French 10, 11 Public School Music 40, 41	English 10, 11 Public School Music 30, 31	French 10, 11 Public School Music 40, 41
11:00	Public School Music 20, 21	Harmony 20, 21	Music Pedagogy 30, 31	Public School Music 46, 47	Harmony 20, 21	Public School Music 20, 21
12:00		Harmony 40, 41 Sight Reading 26, 27	Harmony 30, 31 Music Pedagogy 40, 41	Public School Music 46, 47	Harmony 40, 41 Sight Reading 26, 27	Harmony 30, 31
1:30	Music History 30, 31	Theory 10, 11	Violin Ensemble Interpretation 40, 41	Music History 30, 31 Public School Music 20, 21	Piano Ensemble 30, 31 Theory 10, 11	
2:30		Public School Music 10, 11		Choir Practice	Public School Music 10, 11	
4:00				Recital		
5:00						

*Theoretical Department

DINGLEY BROWN, *Professor.*

MRS. WILLIAM JASPER FERRELL, *Professor.*

MAY CRAWFORD, *Professor.*

LOUISE OWSLEY, *Professor.*

BEVA McMILLIN, *Professor.*

Theory

10-11. Theory and Sight-singing (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. Tuesday, Friday, 1:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition, more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

20-21. Harmony.

Required of sophomores. Elective for A.B. students. Tuesday, Friday, 11:00.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences, both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

*Maximum credit allowed toward the A.B. degree is twelve semester hours.

30-31. Harmony.

Required of juniors. Elective for A.B. students. Wednesday, Saturday, 12:00.

First Semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

40-41. Harmony.

Required of seniors. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

30-31. Musical Form and Analysis.

Required of juniors. Elective for A.B. students. Wednesday, 8:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

30-31. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

40-41. Instrumentation.

Open to students who have completed Composition 30-31. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of

any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

30-31. History of Music.

Required of music Juniors. Elective for A.B. students. Wednesday, Saturday, 11:00. Prerequisite: English Composition, 10-11 and History 10-11.

First semester: A detailed and intensive study of the history of Music from primitive times to the end of the 16th century.

Second semester: Continued study from the beginning of the 17th century to the present time, with a critical analysis of instrumental and vocal masterpieces of all periods.

TEXT.—W. S. B. Matthews, *History of Music*.

Music Pedagogy

30-31. Music Pedagogy.

Required of juniors. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

40-41. Music Pedagogy.

Required of seniors. Wednesday, 12:00.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

10-11. Public School Music, Sight Reading and Dictation.

Required of freshmen in Public School Music. Elective for other students. Tuesday, Friday, 2:30.

First semester: Recognition of one sound to a beat; two or more beats to a sound; note values and rest values with application of Latin Syllables; dictation and sightreading of single tonal and rhythmic groups; interval study; changeable do exercises; application of all these problems in sightreading; sequential studies.

Second semester: Two tones to one beat; six part measure; parallel measure study; dotted beat note; rhythm drills; study of chromatics; triad study, introducing part singing.

20-21. Public School Music, Methods and Materials.

Required of sophomores in Public School Music. Elective for other students.

Monday, Thursday, 11:00.

First semester: Training of singers and non singers; care and use of the child's singing voice; intonation; rote songs; qualifications, how to teach them; class and individual singing; tonal development; key signatures; time signatures; meter; sight reading.

Second semester: Rhythm development; systematic ear training; more sight reading; special study of diatonic and chromatic intervals; oral, tonal and written dictation; correct vocal habits established; more difficult intervals; repetition of problems involved; more advanced sight reading according to ability of pupils.

26-27. Public School Music, Sight Reading and Dictation.

Required of sophomores in Public School Music. Elective for other students. Tuesday, Friday, 12:00.

First semester: Visualization of rhythms, melodies; duple, triple and quadruple time; duplet, triplet; dictation and sight reading, including above problems.

Second semester: Building of major and minor scales; dominant seventh; modulation; compound duple, triple and quadruple time.

30-31. Public School Music, Methods and Materials.

Required of juniors in Public School Music. Elective for other students. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

First semester: Special study of diatonic and chromatic intervals; new meter problems; difference of major and minor scales; part singing.

Second semester: Two, three and four tones to a beat introduced by contrast; more advanced oral and written dictation; creative melodies presented; terminology.

40-41. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

First semester: Advanced study of all chromatics, triads and their inversions; study of all clefs both in writing and in singing; rhythmic problems, such as compound meter, duplets, triplets and mixed rhythms, syncopation; building scales by tetrachords; four part singing of discords and their resolutions.

Second semester: Dictation of long phrases; two part writing; appreciation and interpretation of four-part songs.

Methods and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

46-47. Public School Music, Practice Teaching and Observation.

Required of seniors majoring in Public School Music. Two hours a week for a year.

Teaching and observation in public schools. Teaching of dictation and sight reading in Course 10-11.

Ensemble Playing

30-31. Ensemble.

Required of juniors. Friday, 1:30.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed in-

struments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

40-41. Chamber Music.

Required of seniors. Wednesday, 7:45-8:45 p. m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

40-41. Interpretation.

Required of seniors. Wednesday, 1:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. Thursday, 2:30.

The college choir is composed of approximately seventy-five voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occa-

sionally in musical services Sunday afternoon, and on other public occasions.

Department of Piano

DINGLEY BROWN, *Professor.*

MAY CRAWFORD, *Professor.*

MRS. SARAH BLALOCK, *Professor.*

MARTHA GALT, *Professor.*

GERTRUDE SOUSLEY, *Professor.*

BERNICE STRINGFIELD, *Professor.*

1. FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three and four to one. 1, 2, 4, at M.M. 100.

Arpeggios: Major and minor triads; 1, 2, and 4 at M.M. 72. Dominant and diminished sevenths; similar motion. 1 and 3 at M.M. 100. Trills 4 at M.M. 100. Octaves 1 and 2 at M.M. 100.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Hadyn, *D Major*; *E Minor and F*; Mozart, *F Major*; Clementi, *D Major*. Any other sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

2. SOPHOMORE.

Scales in eighths, note against note, 4 at M.M. 120. In thirds, sixths, and tenths, 4 at M.M. 100.

Arpeggios: Major and minor triads, similar motion in sixths, eighths and tenths, 4 at M.M. 80. Dominant and diminished sevenths 3 at M.M. 138. Octave major scales 4 at M.M. 72. Trills 4 at 138.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45*; Loeschhorn, *Op. 67, Bk. 1*; *Low Octave Studies*; Bach, *Three-part Inventions* (8 required).

Sonatas: Mozart, *In D*; Beethoven, *Op. 14, Nos. 1 and 2*; *Op. 2, No. 1*, and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor*; Raff, *La Fileuse*; Grieg, *Op. 43*; Rubinstein, *Romance*; Seeboeck, *Gondoliera*; MacDowell, *Woodland Sketches*.

3. JUNIOR.

Scales: First semester: In eighths note against note 4 to M.M. 144. In thirds, sixths and tenths, two, three and four to one. Scales in double thirds will be studied during the second semester.

Technique: Trills 4 to M.M. 152; Octave scales 4 to M.M. 92; Dominant seventh arpeggio 4 to M.M. 132.

Etudes: Clementi, *Gradas ad Parnassum*; Haberbier, *Op. 53*; Jensen, *Op. 32*; Loeschhorn, *Op. 67, Bks. 2 and 3*; Heller, *Op. 16*; Kullak, *Op. 48, Bk. 2*.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3*; *Op. 26*; *Op. 27*; or others of same grade.

Pieces: Chopin, *Waltzes*; *Polonaises*; Schubert, *Impromptus*; Schumann, *Bird Prophet*, and modern works of the same grade of difficulty.

4. SENIOR.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70*; Bennett, *Op. 11*; Chopin; Thalberg; Rubinstein.

Bach: Well-tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum*; Chopin, *Ballades G Minor and A Flat*; *Impromptu A Flat*; *Scherzo B Flat Minor*; Rubinstein, *Fourth and Fifth Barcarolle*, and others of the same grade, both ancient and modern.

5. TEACHERS COURSE.

A study of the methods of preparatory piano instruction, including technical training and a thorough study of Etudes, Sonatinas and compositions used in the earlier grades.

Practical application of all technical problems will be made to studies and pieces.

Particular attention given to sight reading.

Each student to teach one pupil throughout her Junior and Senior year under the supervision of the instructor.

A recital of standard classical and modern works to be given.

Department of Organ

DINGLEY BROWN, *Professor*.

1. *FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299*; Biehl, *12 Melodious Studies*; Heller, *Op. 46*; Loeschhorn, *Op. 66*.

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major*; *E Minor*, and *F*; Mozart, *F Major*; Clementi, *D Major*. Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs Without Words* by Mendelssohn; Grieg's *Album Leaves*, and pieces of similar difficulty.

2. *SOPHOMORE.

Pedal technique established; organ touch; Clemmens, *Organ School*, Book 1; Stainer, *Organ School*; Horner, *Pedal Studies*; Whiting, *Pedal Studies for Beginners*.

Bach: *Easy Preludes and Fugues*; *Choral Preludes*; *Hymn Playing*. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. JUNIOR.

Studies: Nilson, *Pedal Studies*; Dudley Buck, *Pedal Phrasing Studies*; Bach, *Little Preludes and Fugues*.

*As students who take their diplomas in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

*As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

Selections from Handel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

4. SENIOR.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

BEVA McMILLIN, *Professor*

1. FRESHMAN.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. *Methods for Violin*, Nicholas Laoureux.

Exercises: Dancla, *Daily Exercises*, Wolfhardt, *Melodious Studies*, 3d position; Sevcik, *Violin Technic, Books I and II*; exercises and double stops.

Etudes: Kayser, *Etudes*, Books II and III; Mazas, *Etudes Speciales*.

Pieces suggested: Ortmans, *Concerto, D Major*; Sitt, *Student Concertos*; Schubert, *Sonatinas*; Kriens, *Suite*; Accolay, *Concertos*, or studies and pieces of similar difficulty.

2. SOPHOMORE.

Scales: Scales and Arpeggios in three Octaves; Halir, *Preparatory Scale Studies*.

Exercises: Sevcik, *Books II and III*; exercises in thirds.

Etudes: Dont, *24 Etudes*; Léonard, *La Petite Gymnastique*; Wilhelmy, *Etudes*.

Pieces suggested: Accolay, *Concerto*; Vivaldi, *Concerto*; Correlli, *Sonatas, Nos. 8 and 10*; de Bériot, *Scène de Ballet*; David, *Romance*; Vieuxtemps, *Trois Morceaux de Salon*; Spohr, *Barcarolle*.

3. JUNIOR.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique*.

Exercises: Sevcik, *Book IV*; Lèonard, *La Grande Gymnastique*; Flesch, *Urstudien*.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *12 Etudes*.

Sonatas: Nardini, *D Major*; Handel, *A Major, No. 6*; Tartini, *G Minor*.

Pieces suggested: de Bériot, *Concertos, Nos. 9, 8, and 7*; Rode, *Concertos, A Minor No. 7 and E Minor No. 8*; Vieuxtemps, *Ballade and Polonaise, Romance in F*; Beethoven, *Romanze in F*; and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor No. 4, A Major No. 1, D Major No. 3, F Major No. 7*; Beethoven, *D Major No. 1*; quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. SENIORS.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes*; Rode, *24 Etudes*; Gaviniès, *Caprices*; Campagnoli, *Caprices*.

Sonatas: Bach, *G Minor; E Major*; Leclair, *Le Tombeau*; Ciaccona, *Vivaldi*.

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, *Nos. 5 and 7*; Mozart, *Nos. 10, 11 and 12*; Schumann, *A Minor*; Brahms, *D Minor*; trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. GRADUATE COURSE.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tchaikowsky, Ernst, Lalo, and others.

Department of Voice

EMILY PARSONS, *Professor.*RUTH MELBA ARMSTRONG, *Professor.*LOUISE E. WALSWORTH, *Professor.*

1. FRESHMAN.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes*; Gaynor, *Group of Five Songs*; Shelley, *The Arabian Slave*; H. Norris, *Thou Art So Like a Flower*.

2. SOPHOMORE.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and American Songs suggested: Huntington Woodman, *An Open Secret*; Whitney Coombs, *An Indian Serenade*; Cadman, *The Shrine*; A. Whiting, *Three Songs, Op. 21*; M. Beach, *A Prelude*.

3. JUNIOR.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Handel, *The Messiah*; Mendelssohn, *Elijah*; from the following operas: Gluck, *Orpheus and Eurydice*; Gounod, *Faust*; Bizet, *Carmen*; Massenet, *Manon*.

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Van-der Stucken, Chadwick, Parsons, Damrosch, Huhn; German composers, Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; Italian composers, Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; French composers, R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. SENIOR.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah*, *Samson*, *The Creation*, *Elijah*, *Gallia*, *Stabat Mater*

(Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

5. TEACHERS COURSE.

A study of methods for both preparatory and college instruction; tone placement; different types of voices; analyzation of the voice; thorough knowledge of scales, studies and songs. Study of graded songs for all voices; large repertoire of sacred and secular solos.

Each student must teach a pupil throughout her junior and senior year under the supervision of the instructor. A recital of German, French, Italian, and modern songs must be given.

COMMENCEMENT, 1926

WILLIAM MADISON VINES, D. D.,
Baccaluaereate Sermon, Missionary Sermon.

HARRY HENDERSON CLARK, LL.D.,
Literary Address.

Degrees and Diplomas Awarded

Bachelor of Arts and Science

Abbott, Charles Annabelle, A. B.....	Elizabeth City
Alderman, Mary Elizabeth, A. B.....	Alcolu, S. C.
Allison, Mary Fisher, A. B.....	Sylva
Ange, Fannie Mae, A. B.....	Winterville
Baines, Catherine Nobles, B. S.....	Spring Hope
Baity, Hazel, A. B.....	Mocksville
Banks, Blanche Louise, A. B.....	Raleigh
Barnhardt, Pearl, A. B.....	Concord
Barnwell, Daisy Belle, A. B.....	Edneyville
Beavers, Jane Carlton, A. B.....	Apex
Bell, Minnie Ballentine, A. B.....	Pittsboro
Blalock, Grace, A. B.....	Baskerville, Va.
Braswell, Oleen, A. B.....	Wingate
Brock, Maude Evelyn, B. S.....	Elizabeth City
Brooks, Jessie Mae, A. B.....	Vass
Brown, Gladys, A. B.....	Blowing Rock
Bruce, Ruth, A. B.....	Mars Hill
Byrum, Gladys Lorraine, B. S.....	Raleigh
Current, Blanche, A. B.....	Cleveland
Dail, Katie Evelyn, A. B.....	Edenton
Dale, Ira Bertha, A. B.....	Morganton
Davis, Crystal, B. S.....	Zebulon
Doughton, Ivy Grace, A. B.....	Laurel Springs
Eagles, Margaret Lucile, A. B. and B. S.....	Walstonburg
Edwards, Nancy Irene, A. B.....	Mars Hill
Elkins, Elsie Earle, A. B.....	Whiteville
Ezell, Edith, A. B.....	Charlotte
Goode, Elaine Hamrick, A. B.....	Reidsville
Gudger, Thelma, A. B.....	Candler
Hamrick, Bernice, A. B.....	Shelby

Hartsfield, Jennie Mae, A. B.....	Wilmington
Haywood, Pearl, A. B.....	Rockingham
Henderson, Margaret Ward, A. B.....	New Bern
Herrin, Minnie Evanne, A. B.....	Mount Pleasant
Hewlett, Betty Herring, A. B.....	Wilmington
Holloway, Lucy Inez, A. B.....	Durham
Honeycutt, Matle, A. B.....	Orange
Horne, Eunice, A. B.....	Wilmington
Horner, Annie Virginia, A. B.....	Hope Mills
Horner, Julia Elizabeth, A. B.....	Hope Mills
Huff, Jessie B., A. B.....	Mars Hill
Hunsucker, Alice Graves, A. B.....	Winterville
Jackson, Bessie, A. B.....	Winterville
Lane, Elinor Adair, A. B.....	Raleigh
Lineberry, Margaret Elizabeth, A. B.....	Raleigh
Livermon, Lois Martha, A. B.....	Norfolk, Va.
McClure, Nannette, A. B.....	Inman, S. C.
Misenheimer, Mary Ethel, A. B.....	Newton
Mull, Nettie Erie, B. S.....	Wake Forest
Neathery, Josephine Grace, A. B.....	Henderson
Newton, Theresa Agnes, A. B.....	Kerr
Oldham, Jessamine, B.S.....	Burlington
Pearce, Ruth Virginia, A. B.....	Castalia
Purnell, Elizabeth, A. B.....	Franklinton
Sawyer, Pauline, A. B.....	Columbia
Stokes, Blanche Elizabeth, A. B.....	Wilson
Strickland, Jessie Belle, A. B.....	Dunn
Stroud, Hazel Leah, B. S.....	Kinston
Taylor, Sarah Leigh, A. B.....	Como
Thompson, Helen Suitt, A. B.....	Fuquay Springs
Wallace, Bessie, A. B.....	Raleigh
Waller, Lois, A. B.....	Oxford
Warrick, Leone Bailey, A. B.....	Green Mountain
Wedding, Esther Violet, A. B.....	Raleigh
Wheeler, Margaret Ruth, A. B.....	Providence, R. I.
Wilkinson, Margaret Carey, A. B.....	Belhaven
Yarbrough, Mary Elizabeth, A. B.....	Raleigh

School of Music

Allen, Louise Bruto, <i>Public School Music</i>	Troy
Butler, Annie Grayce, <i>Public School Music</i>	Saint Pauls

Cooke, Katherine Louise, <i>Public School Music</i>	Elizabeth City
Goodwin, Thelma, <i>Public School Music</i>	Raleigh
Holmes, Daisy, <i>Piano</i>	Farmville
O'Kelley, Mary, <i>Piano</i>	Raleigh
Poole, Mildred Louise, <i>Public School Music</i>	Auburn
Shields, Katherine, <i>Voice</i>	Scotland Neck
Sikes, Ruth Janet, <i>Voice</i>	Clemson College, S. C.
Tucker, Margaret Cone, <i>Voice</i>	Greenville
Williams, Annie Grace, <i>Public School Music</i>	Lumberton
Williams, Lena Mae, <i>Piano</i>	Chapel Hill

Register of Students

Senior Class

Andrews, Mabel Lucille, B.S.....	High Point
Arnette, Odessa, A.B.....	Wagram
Askew, Jewell Pritchard, A.B.....	Lewiston
Ayscue, Mary Annabel, A.B.....	Buies Creek
Benthall, Geneva, B.S.....	Woodland
Best, Ruth, A.B.....	Stantonsburg
Biggers, Mary Frances, A.B.....	Mars Hill
Bowers, Maude Hunter, A.B.....	Wake Forest
Braswell, Dora Mildred, A.B.....	Wingate
Brown, Olivia, B.S.....	Statesville
Canady, Pearl, A.B.....	Hope Mills
Cavenaugh, Flora Mae, A.B.....	Wallace
Cheek, Emily Gilbert, A.B.....	Sanford
Cooke, Julia Mae, A.B.....	Stantonsburg
Cooper, Fannie Cleone, A.B.....	Sanford, Fla.
Covington, Lena, A.B.....	Wadesboro
Crawford, Mary, A.B.....	Goldsboro
Davis, Mary Love, A.B.....	Wake Forest
Davis, Ruby Kathleen, A.B.....	Raleigh
Eddins, Julia Virginia, A.B.....	Palmerville
Grimshaw, Catherine L., A.B.....	Raleigh
Harden, Katherine, A.B.....	Raleigh
Harris, Mary Alberta, A.B.....	Gibson
Harris, Catherine Frances, A.B.....	Wadeville
Harris, Virginia Fitzpatrick, A.B.....	Raleigh
Haywood, Margaret, A.B.....	Mount Gilead
Helms, Lorena, A.B.....	Monroe
Herring, Mary Lee, A.B.....	Chengchow, China
Hightower, Odessa, A.B.....	Raleigh
Horner, Mamie Candice, A.B.....	Hope Mills
Jones, Mary Lucile, A.B.....	Red Oak
Jones, Mary Elizabeth, A.B.....	Raleigh
Kendrick, Annie Will, A.B.....	Cherryville
Larkins, Mary Elizabeth, A.B.....	Wilmington
Lassiter, Margaret, A.B.....	Rich Square
Leary, Ruth, A.B.....	Morehead City
Lilley, Ruth, A.B.....	Fentress, Va.
Lineberry, Martha Foy, A.B.....	Raleigh

Little, Mary Louvenia, A.B.....	Raleigh
Moose, Alma E., A.B.....	Charlotte
Morgan, Glennie Lee, A.B.....	Marshville
Murchison, Virginia, A.B.....	Gulf
Nelson, Charlotte Ruth, A.B.....	Raleigh
Nelson, Mary Walmsley, B.S.....	Raleigh
Nichols, Valeria Belle, A.B.....	North Wilkesboro
Oliver, Mildred, A.B.....	Pine Level
Parrish, Clyda Eva, A.B.....	Coats
Peacock, Carolyn, A.B.....	Raleigh
Perkinson, Lucy Eaton, A.B.....	Wise
Pittman, Candice Olive, A.B.....	Raleigh
Poteat, Clarissa, A.B.....	Lynchburg, Va.
Redfearn, Henry Nelle, A.B.....	Wingate
Reese, Izorah, A.B.....	Hendersonville
Sawyer, Lorraine, A.B.....	Belcross
Seawell, Mary Robert, A.B.....	Carthage
Speer, Mary Lucile, A.B.....	Boonville
Sprinkle, Addie Victoria, A.B.....	Lewisville
Stroud, Beulah Benton, A.B.....	Kinston
Taylor, Mary, A.B.....	Burgaw
Tucker, Gladys Lee, A.B.....	Monroe
Thompson, Willia, A.B.....	Mount Hope, West Va.
Weatherspoon, Laura Bell, A.B.....	Raleigh
Winberry, Lena Elizabeth, A.B.....	Richlands
Woods, Nancy Amy, A.B.....	Denim

Junior Class

Abee, Ruth, A.B.....	Belmont
Allen, Mildred Gardner, A.B.....	Warrenton
Allen, Lena, A.B.....	St. Pauls
Andrews, Leah Madge, A.B.....	Greensboro
Askew, Moella, A.B.....	Windsor
Bethea, Bertha MacLeod, A.B.....	Lumberton
Blaylock, Sara Aileen, A.B.....	Greensboro
Bowden, Ruth Kerr, A.B.....	Charlotte
Brewer, Elizabeth Alicejean, A.B.....	Wingate
Briley, Minnie Reith, A.B.....	Polkton
Broadwell, Ellen Barber, A.B.....	Fuquay Springs
Brookshire, Ruth Minerva, A.B.....	Asheville
Browning, Mary, A.B.....	Monroe

Burgin, Margaret, A.B.	Asheville
Canady, Ethel, A.B.	Hope Mills
Cheatham, Jessamine, A.B.	Youngsville
Cheves, Mary Elizabeth, A.B.	Bunn
Coffey, Nellie Elizabeth, A.B.	Boone
Cox, Catherine Holt, A.B.	Raleigh
Davis, Ruth Jennings, A.B.	Charlotte
Dills, Lora Magdaline, A.B.	Sylva
Elliott, Madaline, A.B.	Edenton
Freeman, Mary Pauline, A.B.	Raeford
Gambill, Lena, A.B.	West Jefferson
Glenn, Mary, A.B.	Raleigh
Godwin, Hilda, A.B.	Raleigh
Greaves, Mary Ruth, A.B.	Raleigh
Greenwood, Eloise, A.B.	Statesville
Griffin, Mae Glenn, A.B.	Polkton
Herring, Christine, A.B.	Warren, Ark.
Hocutt, Zelma, A.B.	Ashton
Hodges, Eula, A.B.	Boone
Hoggard, Mabel Claire, A.B.	Ahoskie
Honeycutt, Hortense, A.B.	Clinton
Horner, Ruby, A.B.	Gatesville
Hunter, Mary Rodwell, A.B.	Kinston
Jackson, Nannie Mae, A.B.	Winterville
Jacobs, Lois Alberta, A.B.	Roxobel
Johnson, Mary Ellen, A.B.	Siler City
Jones, Ruth, A.B.	Greensboro
Kelly, Annie Mildred, A.B.	Goldsboro
Kitchin, Musette Satterfield, A.B.	Scotland Neck
Lawrence, Alice Belle, A.B.	Apex
Leonard, Paige, A.B.	Ramseur
Lowdermilk, Ruth, A.B.	Morganton
Maddry, Katherine Charles, A.B.	Raleigh
Matthews, Hattie Virdell, A.B.	Seaboard
Maynard, Martha, A.B.	Raleigh
Mitchem, Lottie Bryte, A.B.	Raleigh
Moore, Madeline, A.B.	Gastonia
Morehead, Page, A.B.	Weldon
Mumford, Howard Cyrena, A.B.	Wallburg
Nash, Margaret Norcom, A.B.	Elizabeth City
Nelson, Katherine G., A.B.	Cary
Noel, Annie Belle, A.B.	Dunn

Peebles, Mary, A.B.	Raleigh
Oliver, Sarah Louise, A.B.	Pine Level
Oldham, Helen, A.B.	Wendell
Reitzel, Dorothy, A.B.	High Point
Rosser, Charlotte, A.B.	Raleigh
Ratley, Dorothy Norine, A.B.	St. Pauls
Richardson, Elizabeth Person, A.B.	Wake Forest
Ross, Lois, A.B.	Raleigh
Sears, Mary Lee, A.B.	Raleigh
Stakes, Florence, A.B.	Suffolk, Va.
Thomas, Viola Alice, A.B.	Micaville
Thomas, Bess Virginia, A.B.	Ramseur
Walton, Katie Lee, A.B.	Jacksonville
Webb, Maude Alma, A.B.	Mount Airy
Wilkins, Lela Estelle, A.B.	Bahama
Williams, Sallie, A.B.	Wingate
Willis, Mary Frances, A.B.	Asheville
Wiseman, Sarah Virginia, A.B.	Spencer

Sophomore Class

Ange, Louise, A.B.	Winterville
Atkinson, Alberta, A.B.	Raleigh
Barnhill, Frances, A.B.	Bethel
Barnwell, Bertha Estelle, A.B.	Edneyville
Barnes, Nettie Lucile, A.B.	Proctorville
Bane, Virginia, A.B.	Whiteville
Belvin, Lizzie Pullen, A.B.	Raleigh
Blalock, Dorothy Gooch, A.B.	South Hill, Va.
Boney, Annette, B.S.	Wallace
Broadhurst, Margaret Elizabeth, A.B.	Mt. Olive
Brown, Annie Eugenia, A.B.	Reidsville
Brown, Elsie, A.B.	Reidsville
Burns, Mary, A.B.	Lawndale
Carroll, Iva Isabel, A.B.	Wendell
Cobb, Sara Ninetta, A.B.	Parkton
Cooke, Pauline, A.B.	Ahoskie
Copeland, Mary Lee, A.B.	Edenton
Covington, Ellis Winston, A.B.	Raleigh
Daughtry, Miriam, A.B.	Fuquay Springs
Dowd, Alice, A.B.	Raleigh
Eagles, Mattie Lee, A.B.	Walstonburg

Edwards, Elizabeth, A.B.	Scotland Neck
Elliott, Gladys, A.B.	Nelson, Va.
Everhart, Glen O. Pride, A.B.	Thomasville
Fiske, Marion, A.B.	Moyock
Fordham, Mae, A.B.	Kinston
Frye, Ethel Louise, A.B.	Winston-Salem
Gatewood, Thelma, A. B.	Wadesboro
Goodwin, Pauline, A.B.	Raleigh
Greene, Lucy, A.B.	Oxford
Greene, Jane, A.B.	Raleigh
Groves, Virginia, A.B.	Asheville
Hewlett, Doris Alderman, A.B.	Wilmington
Hill, Louise, A.B.	Canton
Honeycutt, Grace, A.B.	Burnsville
Hooper, Winona Elizabeth, A.B.	Robbinsville
Johnson, Eva Belle, B.S.	Kerr
Jolley, Evelyn Elizabeth, A.B.	Mooreboro
Jones, Margaret P., A.B.	Kenansville
Jones, Bobbie, A.B.	West Jefferson
Kitchin, Hesta, A.B.	Scotland Neck
Lassiter, Mattie, A.B.	Smithfield
Lawrence, Christine, A.B.	Gatesville
Link, Virginia Delores, A.B.	Forest City
Lupton, Margaret, A.B.	Charlottesville, Va.
McGougan, Vera Claire, A.B.	Lumber Bridge
McMillan, Ruth, A.B.	Parkton
Martin, Thelma, A.B.	Liberty
Meares, Augusta, A.B.	Chadbourn
Mewborn, Sarah, A.B.	Farmville
Morton, Elizabeth, A.B.	Greenville
Newton, Pauline, A.B.	Chadbourn
Nolen, Mary, A.B.	Stoneville
Pomeroy, Cornelia Stephen, A.B.	Raleigh
Rogers, Annie Louise, A.B.	Fayetteville
Rogers, Mary Elizabeth, A.B.	Durham
Scarborough, Frances, A.B.	Macon
Scarborough, Julia Moore, A.B.	Macon
Sloan, Lema Gertrude, A.B.	Apex
Veasey, Evelyn, A.B.	Timberland
Ware, Mary, A.B.	Mt. Holly
Waters, Edith, A.B.	City Point, Va.
Wheeler, Lillian, A.B.	Scotland Neck

Wheless, Mary B., A.B.....	Spring Hope
White, Louise, A.B.....	Raleigh
Wilkins, Hazel, A.B.....	Greensboro
Woodall, Eva, A.B.....	Clayton
Young, Ailene Thelma, A.B.....	Raleigh

Freshman Class

Aitchison, Mildred, A.B.....	Winston-Salem
Alford, Pattie, A.B.....	Nashville
Allen, Beulah Evelyn, A.B.....	Cary
Apple, Margaret Elizabeth, A.B.....	Greensboro
Bagby, Mabel Strother, A.B.....	Wake Forest
Barker, Nell, A.B.....	Apex
Barkwell, Annie Sarah, A.B.....	Weeksville
Barrier, Sophie Nell, A.B.....	Washington, D. C.
Beavers, Lydia E., A.B.....	Apex
Beeker, Mabel King, A.B.....	Leaksville
Black, Edith Marjorie, A.B.....	Maxton
Blaylock, Gladys Louisa, A.B.....	Cary
Boney, Victoria, A.B.....	Beaufort
Boyd, Gladys, A.B.....	Tavares, Fla.
Boykin, Pauline, A.B.....	Simms
Bradley, Josephine L., A.B.....	Andrews
Bradsher, Ellen Merritt, A.B.....	Roxboro
Broadhurst, Mary Campbell, A.B.....	Mt. Olive
Brooks, Blanche Liles, A.B.....	Goldsboro
Buchanan, Edith, A.B.....	Sylva
Buchanan, Margaret Elizabeth, A.B.....	Broadway
Bullard, Eunice, A.B.....	Chadbourn
Bullard, Mary Susan, A.B.....	Whiteville
Bumgardner, Edna Evelyn, A.B.....	Belmont
Bumgardner, Hazel Catherine, A.B.....	Belmont
Bumgardner, Mamie Leila, A.B.....	Belmont
Bush, Mary Turner, A.B.....	Edenton
Byrd, Beulah, A.B.....	Broadway
Callis, Ethel L., A.B.....	Harrelsville
Carter, Laura, A.B.....	Raleigh
Clark, Joybelle, A.B.....	Siler City
Covington, Eleanor D., A.B.....	Cheraw, S. C.
Cox, Henry Beatrice, A.B.....	Raiford, Fla.
Craig, Margaret, A.B.....	Marion

Craven, Eleanor, A.B.	Trinity
Craven, Louise, B.S.	Greensboro
Cree, Agnes, A.B.	Rockingham
Cross, Margaret, A.B.	Statesville
Culler, Alice Blanche, A.B.	High Point
Culler, Edith Bernice, A.B.	High Point
Cummings, Sarah, A.B.	Reidsville
Curtis, Sarah, A.B.	Maxton
Daniel, Mary Elizabeth, A.B.	Oxford
Deans, Elizabeth, A.B.	Colerain
Dover, Katherine, A.B.	Shelby
Downing, Mary Frances, A.B.	Fayetteville
Edwards, Mary Louise, A.B.	Siler City
Ellis, Constance Edith, A.B.	Henderson
Evans, Dorothy, A.B.	Wallace
Everett, Gladys, A.B.	Robersonville
Falls, Bertha Helen, A.B.	Lawndale
Fender, Cora, A.B.	North Wilkesboro
Ferebee, Marjorie, A.B.	Gregory
Fowler, Mildred, A.B.	Zebulon
Fox, Bonnie Lee, A.B.	Spring Hope
Franklin, Nell, A.B.	Bryson City
Fulghum, Frances, A.B.	Wilson
Gibson, Lucile Vivian, A.B.	Washington, D. C.
Gibson, Nannie C., A.B.	Gibson
Gill, Bessie Gray, A.B.	Raleigh
Gillie, Dorothy, A.B.	Reidsville
Gray, Lucy Clyde, A.B.	Cary
Green, Marjorie Holding, A.B.	Durham
Grigg, Katherine, A.B.	Shelby
Grimes, Julia, A.B.	Mount Olive
Hamrick, Florence, A.B.	Shelby
Harris, Delphie, A.B.	Oxford
Herring, Annie Mildred, A.B.	Sanford
Hocutt, Alma Lucy, A.B.	Ashton
Hoggard, Rachel, A.B.	Lewiston
Honeycutt, Esther, A.B.	Raleigh
Honeycutt, Grace, A.B.	Burnsville
Hord, Nell, A.B.	Kings Mountain
Huffman, Mary Louise, A.B.	Morganton
Hurley, Catherine, A.B.	Gastonia
Jackson, Annie Marie, A.B.	Weeksville

Jackson, Myrtle Inez, A.B.	Franklinton
Jackson, Verna Brown, A.B.	Wake Forest
James, Elizabeth, A.B.	Laurinburg
Jennings, Dorothy Howell, A.B.	Carthage
Johnson, Clara Louise, A.B.	Cary
Johnson, Mary Parker, A.B.	Cedar Creek
Johnson, Mary Wray, A.B.	Atkinson
Jolly, Grace, A.B.	Ayden
Justice, Emma, A.B.	Rutherfordton
Kellum, Chloris, A.B.	Wilmington
Kitchin, Pauline, A.B.	Scotland Neck
Leake, Olive, A.B.	Rich Square
Lewis, Edith, A.B.	Marshallburg
McCullen, Nellie Ezell, A.B.	Burgaw
McCullen, Martha, A.B.	Burgaw
McDaniel, Margaret, A.B.	Albany, Ga.
Mason, Lillian Marguerite, A.B.	Greensboro
Matthews, Elmer P., A.B.	Wilmington
Medlin, Martha Virginia, A.B.	Raleigh
Motte, Erma Inez, A.B.	Wilmington
Morgan, Marta Selma, A.B.	Cary
Morgan, Mary Etta, A.B.	Marshville
Nolen, Cora Lelia, A.B.	Stoneville
Norman, Alice Grayson, A.B.	Robersonville
Odum, Annie Worth, A.B.	Saint Pauls
Oliver, Lucy, A.B.	Mount Olive
Orr, Edna Gertrude, A.B.	Wallace
Parham, Ernestine, A.B.	Oxford
Parker, Edna Lee, A.B.	Clinton
Parris, Betty Snider, A.B.	Raleigh
Patton, Livingston, A.B.	Morganton
Peele, Margaret, A.B.	Raeford
Perry, Salinda, A.B.	Asheville
Pruette, Dora Gene, A.B.	Charlotte
Raiford, Jessie, A.B.	Seven Springs
Richards, Doshia Christine, A.B.	Casar
Robertson, Lillian Mae, A.B.	Knightdale
Roberson, Della Louise, A.B.	Robersonville
Roberson, Mary Emily, A.B.	Wake Forest
Rogers, Irma, A.B.	Mebane
Rowland, Dorothy, A.B.	Rocky Mount
Royster, Roberta, A.B.	Fallston

Sanders, Mabel, A.B.....	Jonesboro
Sexton, Janie Brown, A.B.....	Fuquay Springs
Sharpe, Willie Blanche, A.B.....	Cedar Grove
Shearon, Lottie Alta, A.B.....	Wake Forest
Sherwin, Edith Evelyn, A.B.....	Raleigh
Singleton, Isabel, A.B.....	Durham
Smith Inice Leafa, A.B.....	Albemarle
Sorrell, Ruth, A.B.....	Cary
Speas, Helen, A.B.....	Boonville
Suttle, Lula Moore, A.B.....	Shelby
Teague, Elizabeth, A.B.....	Thomasville
Teague, Vivian Lee, A.B.....	Thomasville
Tedder, Charlotte, A.B.....	Shelby
Tedder, Ruth Louise, A.B.....	Ellenboro
Tilley, Nettie Pearl, A.B.....	Fuquay Springs
Turner, Mamie Lee, A.B.....	Enfield
Upchurch, Nellie Gray, A.B.....	Oxford
Uren, Daisy Ruth, A.B.....	Wadesboro
Wilder, Elizabeth, A.B.....	Wallace
Wilkins, Ethel G., A.B.....	Bahama
Williamson, Dorothy, A.B.....	Raleigh
Wood, Vennie, A.B.....	Four Oaks
Woodard, Minnie Belle, A.B.....	Wilson
Wortman, Darlas, A.B.....	Casar
Yelverton, Lucille, A.B.....	Fountain

Specials

Boone, Rosa Holloway, A.B.....	Raleigh
Foyles, Grace Bernadine, A.B.....	Wilmington
Thompson, Ella Graves, A.B.....	Raleigh
Wingate, Clara, A.B.....	Raleigh

Summary

SENIORS:

Registered for A.B. degree.....	60	
Registered for B.S. degree.....	4	
		<hr/>
Total.....		64

JUNIORS:

Registered for A.B. degree.....	73	
		<hr/>
Total.....		73

SOPHOMORES:

Registered for A.B. degree.....	66	
Registered for B.S. degree.....	2	
		<hr/>
Total.....		68

FRESHMEN:

Registered for A.B. degree.....	142	
Registered for B.S. degree.....	1	
		<hr/>
Total.....		143

Total registered for A.B. degree.....	341	
Total registered for B.S. degree.....	7	
		<hr/>

Total number college classmen.....	348
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Special.....	4
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Students from other schools taking work in the colleges are as follows:

From Art classmen.....	20	
From Music classmen.....	73	
From Music irregulars.....	11	
		<hr/>

	104	
		<hr/>
Total.....		456

School of Art

Senior Class

Penny, Virginia.....Raleigh

Junior Class

Gambill, Jessie Lee.....West Jefferson

McComb, Louise.....Hickory

Tuttle, Lena Alice.....Wallburg

Sophomore Class

Carney, Emily.....West Norfolk, Va.

Cooke, Sarah.....Wallace

Gordon, Lonie.....Baskerville, Va.

Higdon, Kathryne Pauline.....Franklin

Mitchell, Ruth.....Radford, Va.

Patterson, Maisie.....Coats

Freshman Class

Collins, Lily.....Nashville

Eaton, Davie Belle.....Winston-Salem

Himes, Bessie.....Asheville

Honeycutt, Nelle.....Hays

Johnson, Mary William.....Barium Springs

Memory, Ruth Meredith.....Whiteville

Parker, Louise.....Benson

Umberger, Lula E.....Concord

Warner, Bertha.....Asheville

Whittemore, Margaret.....Reidsville

Art Only

Riddle, Eula Long.....Raleigh

Summary

Senior	1
Juniors	3
Sophomores	6
Freshmen	10
<hr/>	
Total number college classmen.....	20
Art only	1
Students from other Schools electing work in Art History.....	42
Students from other Schools electing Art Education.....	11
<hr/>	
	54
Total	74

Register of Students

School of Music

Senior Class

Brockwell, Mildred Louise, <i>Voice</i>	Raleigh
Cheek, Nelle Rives, <i>Piano</i>	Chapel Hill
Cox, Gladys, <i>Public School Music</i>	Mann's Harbor
Daniels, Mellie Pender, <i>Public School Music</i> ,.....	Manteo
Graham, Elizabeth Nancy, <i>Public School Music</i>	Rennert
Harrison, Marguerite, <i>Public School Music</i>	Wake Forest
James, Mabel Jury, <i>Piano</i>	Laurinburg
Martin, Mary Garnette, <i>Piano</i>	Tabor
Matthews, Elise Fogle, <i>Piano</i>	Elliott, S. C.
Moody, Nora, <i>Public School Music</i>	Franklin
Thomas, Sarah Elizabeth, <i>Public School Music</i>	Morven
Tyner, De Lesline Elberta, <i>Voice</i>	Lowe
Woody, Lorene, <i>Public School Music</i>	Denniston, Va.

Junior Class

Branch, Virginia, <i>Piano</i>	Enfield
Brockwell, Mary, <i>Violin</i>	Raleigh
Buffaloe, Elizabeth, <i>Piano</i>	Raleigh
Chambers, Mary Elizabeth, <i>Voice</i>	Matthews
Curtis, Charlotte, <i>Piano</i>	Maxton
Gill, Catrina, <i>Public School Music</i>	Zebulon
Hales, Thelma, <i>Public School Music</i>	Enfield
Hilliard, Ruth, <i>Public School Music</i>	High Point
Horton, Blanche, <i>Public School Music</i>	Vilas
McGugan, Annie Ree, <i>Piano</i>	Cordele, Ga.
MacLeod, Isabelle, <i>Piano</i>	Lumberton
Moretz, Lucy, <i>Public School Music</i>	Boone
Sullivan, Annie Louise, <i>Public School Music</i>	Wilmington
Turlington, Dorothy, <i>Piano</i>	Salemburg
Upchurch, Margaret Ruth, <i>Public School Music</i>	Oxford
Wheless, Elizabeth M., <i>Piano</i>	Rocky Mount
Wood, Evelyn Rhea, <i>Voice</i>	Enfield
Yeargan, Geneva, <i>Piano</i>	Garner

Sophomore Class

Ayers, Mary, <i>Piano</i>	Forest City
Burns, Janie Gilbert, <i>Piano</i>	Roxboro

Carter, Katherine, <i>Voice</i>	Raleigh
Cheek, Mary Elizabeth, <i>Piano</i>	Burlington
Grady, Edith Rowe, <i>Piano</i>	Wilson
Jacobs, LeClaire, <i>Piano</i>	Roxobel
Kendrick, Neva Pearl, <i>Voice</i>	Cherryville
McNeil, Frances, <i>Piano</i>	Lumberton
Powell, Pauline, <i>Piano</i>	Clinton
Welch, Lucile, <i>Public School Music</i>	Gastonia

Freshman Class

Bloodworth, Erin, <i>Piano</i>	Raleigh
Bray, Nathalia Bridges, <i>Piano</i>	Siler City
Boney, Annie Gray, <i>Voice</i>	Clinton
Briggs, Ila, <i>Piano</i>	Burnsville
Coley, Annie Leigh, <i>Piano</i>	Rocky Mount
Day, Ethel Kathryn, <i>Piano</i>	Southern Pines
Dunn, Edith Love, <i>Piano</i>	Bladenboro
Finch, Dell, <i>Piano</i>	Henderson
Fitzgerald, Pauline, <i>Piano</i>	Asheville
Glenn, Sarah Virginia, <i>Piano</i>	Charlotte
Gribble, Mary Sue, <i>Piano</i>	Sylva
Griffin, Louise, <i>Public School Music</i>	Macclesfield
Hall, Eva Kate, <i>Piano</i>	Roseboro
Harris, Nadine, <i>Piano</i>	Summerfield
Hatcher, Charlotte, <i>Public School Music</i>	Dunn
Herring, Marianna, <i>Public School Music</i>	Clinton
Holding, Elma, <i>Piano</i>	Wake Forest
Holding, Leila Royall, <i>Piano</i>	Wake Forest
Jones, Lucile, <i>Public School Music</i>	Parkton
Jones, Ruth Carolyn, <i>Piano</i>	Kenly
Lineberger, Viva Lee, <i>Piano</i>	Lincolnton
McNeil, Esther Blanche, <i>Piano</i>	Gibson
Maney, Gladys Irene, <i>Piano</i>	Asheville
Neal, Mary, <i>Piano</i>	Walnut Cove
Paul, Glennie, <i>Piano</i>	Beaufort
Register, Annie Eunice, <i>Piano</i>	Clarkton
Sisk, Beulah Mae, <i>Piano</i>	Ela
Stone, Ida Lee, <i>Public School Music</i>	Nashville
Suttle, Mary Josephine, <i>Piano</i>	Shelby
Tew, Nora Alene, <i>Piano</i>	Dunn
Trotman, Margaret, <i>Public School Music</i>	Wake Forest

Williams, Isabel, <i>Piano</i>	Hope Mills
Winberry, Cynthia, <i>Piano</i>	Richlands

Irregulars

Abernathy, Helen A., <i>Piano</i>	Reidsville
Baines, Ruth Cone, <i>Voice</i>	Spring Hope
Caudell, Grayce, <i>Public School Music</i>	Saint Pauls
Chesson, Gladys, <i>Voice</i>	Kinston
Dowell, Claudia, <i>Public School Music</i>	Raleigh
Ledford, Clara Louise, <i>Voice</i>	Shelby
Martin, Lucile, <i>Voice</i>	Fayetteville
Satterfield, Dorothy, <i>Voice</i>	Greensboro
Twiddy, Shelton, <i>Voice</i>	Raleigh
Walters, Zula, <i>Piano</i>	Barnsboro
Wooley, Louise, <i>Public School Music</i>	Troy

School of Music

Nonresident Students

Atkins, Margaret, <i>Piano</i>	Raleigh
Britt, Dorothy Mack, <i>Violin</i>	Tarboro
Brockwell, Kenlon, <i>Violin</i>	Raleigh
Cox, Frances, <i>Piano</i>	Raleigh
Crow, Mary, <i>Violin</i>	Raleigh
Dicks, Dorothy, <i>Violin</i>	Fair Bluff
Emanuel, Frances, <i>Violin</i>	Raleigh
Evans, Annie Louise, <i>Piano</i>	Raleigh
Freeman, John, <i>Piano</i>	Raleigh
Gray, Eugenia, <i>Piano</i>	Cary
Gruver, Martha, <i>Violin</i>	Raleigh
Jannigan, Mrs. Sallie Naylor, <i>Piano</i>	Dunn
Johnson, Mary Martin, <i>Piano</i>	Raleigh
A.B., Meredith College; A.M., University of West Virginia.	
Jones, Alice, <i>Piano</i>	Raleigh
Kendall, Martha Ruth, <i>Piano</i>	Raleigh
Kesler, Martin Luther, <i>Organ</i>	Thomasville
Lassiter, Lillie Mae, <i>Piano</i>	Raleigh
Lewis, Gary, <i>Violin</i>	Fairmont
Montague, Kathe, <i>Piano</i>	Garner
Moore, Mrs. Flonnie Warren, <i>Voice</i>	Raleigh

Owsley, Louise, <i>Piano</i>	Raleigh
Diploma in Music, Conservatory of Music, Cincinnati.	
Peebles, Mrs. Irene, <i>Piano</i>	Apex
Reynolds, Lulie, <i>Voice</i>	Raleigh
Rives, Louise, <i>Violin</i>	Raleigh
Sessoms, Louise, <i>Piano</i>	Fuquay Springs
Sikes, Janet, <i>Voice</i>	Raleigh
Smith, Emily, <i>Voice</i>	Cary
Terry, Ela, <i>Piano</i>	Wendell
Turner, Martha, <i>Violin</i>	Raleigh
Wallace, Marion, <i>Piano</i>	Raleigh
Williams, Shirley Boswell, <i>Violin</i>	Chase City, Va.
Wilson, Mabel, <i>Piano</i>	New Hill
Young, Grace M., <i>Piano</i>	Raleigh

Summary

SENIORS:

Registered for Diploma in Piano.....	4
Registered for Diploma in Voice.....	2
Registered for Diploma in Public School Music.....	7
Total	13

JUNIORS:

Registered for Diploma in Piano.....	8
Registered for Diploma in Voice.....	2
Registered for Diploma in Public School Music.....	7
Registered for Diploma in Violin.....	1
Total	18

SOPHOMORES:

Registered for Diploma in Piano.....	7
Registered for Diploma in Voice.....	2
Registered for Diploma in Public School Music.....	1
Total	10

FRESHMEN:

Registered for Diploma in Piano.....	26
Registered for Diploma in Voice.....	1
Registered for Diploma in Public School Music.....	6
Total	33

Total classmen registered in each department of Music:

Piano	45	
Violin	1	
Voice	7	
Public School Music	21	
	<hr/>	
Total		74

IRREGULAR STUDENTS:

Piano	2	
Voice	6	
Public School Music	3	
	<hr/>	
Total		11

Summary of Students Not in Residence Taking College Music Only

Piano	18	
Violin	10	
Voice	4	
Organ	1	
	<hr/>	
Total		33

Students from other schools taking College Music are as follows:

From college classmen.....	10	
	<hr/>	
Final total		130

Final Summary Students Taking College Work

Classmen in college.....	348	
Special college	4	
Students from other schools taking one or more courses in the college	104	
	<hr/>	456
Classmen in Art.....	20	
Art only	1	

Students from other schools taking work in Art History.....	42	
Students from other schools electing Art Education.....	11	
		74
Classmen in Music	74	
Irregulars in Music	11	
College Music only	33	
Students from other schools taking work in College Music.....	10	
		128
Total		658
Deducting students counted in more than one school.....	167	
Total		491

Summary by States and Countries

North Carolina	468	
Virginia	12	
Florida	3	
South Carolina	2	
Arkansas	1	
District of Columbia	1	
Georgia	2	
West Virginia	1	
China	1	
		491

Series 20

MAY, 1927

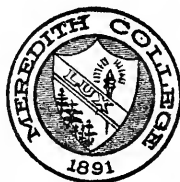
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MEREDITH COLLEGE

The Art Exhibits

Many city friends showed by their presence the interest they felt in the Diploma Exhibit of Virginia Penny of Raleigh, which was held on Friday afternoon, May the twentieth, in the College Parlors.

Seventy-two hours of college literary work is required for a diploma from the School of Art of Meredith College, as well as the four years of technical training, and Miss Penny had met the requirements. A certain delicate handling and choice of subjects seen in her work, expressed the personality and quiet charm as well as the ability of the young artist. The jury, Mrs. L. P. Wallace of Raleigh and Miss Grace Lawrence of Salisbury, N. C., gave honorable mention to a canvas, "Carolina Pottery," which was considered beautiful in harmony of color and arrangement, and also to a portrait study of "Charlotte." Two wall-hangings, one of ships and the other a decorative treatment of landscape, were attractive, and her illustrations for the College Annual were done with careful finish and an intimate knowledge of values.

The Annual Exhibit of the work of all the students from the School of Art was on Saturday afternoon from four to six, and was also in the College Parlors.

The largest class the department has ever had, expressed themselves in many ways—from block-printing and other crafts, to portrait study, modeling, and outdoor work. "I am glad to see you let your girls do so many things," remarked a well known Raleigh artist to one of the instructors.

It was interesting to see how the surroundings of the new site influenced the subjects chosen by the young students. Landscape was prominent, and the near-by fields in autumn tints, winter snows, and glowing sunsets were repeatedly attempted,

while the wild flowers so abundant on our large campus were treated with fine appreciation.

The individuality of the student had not been hampered, and the brush work and other technical differences seen in the work added much to the interest of the exhibit, while the studies showed that composition and values had been insisted on.

The important part that art plays in the common necessities of life is emphasized in the Art Education Classes, and the cultural and recreational value of it is constantly and enthusiastically insisted upon by the instructors.

The following young ladies exhibited work: Virginia Penny, Lonie Gordon, Lena Tuttle, Jessie Gambill, Maisie Patterson, Sarah Cook, Kate Higdon, Emily Carney, Davie Belle Eaton, Lily Collins, Ruth Memory, Ruth Mitchell, Louise Parker, Lula Umberger, Margaret Whittemore, Bertha Warnen, Nelle Honeycutt, Bessie Himes.

The Senior Play

In presenting *Twelfth Night*, in the College Auditorium, on the evening of May 20, the Senior Class of 1927 achieved the distinction of bringing Shakespeare back to the Meredith stage. The presentation was indeed an artistic one, with a finish unusual in an amateur performance. The stage-setting, though simple, was attractive, for the color-effect of the handsome Elizabethan costumes against a background of soft gray draperies was quite picturesque. Especially noteworthy was the grouping of characters, throughout the various scenes, to give grace and balance to the picture. The accompanying music—sixteenth century tunes, and selections from Mendelssohn, Schubert and Byrd—performed by members of the Senior Class—made the interludes delightful, and brought to the audience the spirit of romantic comedy.

The play was cast remarkably well, and each person played her part with care and enthusiasm, impersonating the character in voice, gesture, and action. The difficult character-parts of

"Good Sir Toby Belch" and Sir Andrew Aguecheek, "the foolish knight," were admirably portrayed by Miss Elizabeth Larkins and Miss Mary Ayscue. Maria, the saucy maid, was played by Miss Lucile Jones with daintiness and charm. Miss Olive Pittman was delightful in the dual rôle of Viola and Caesario. Miss Mary Herring, by her gracious and tender interpretation of the Countess Olivia, created an atmosphere of beauty and romance. Miss Clarissa Poteat, as "the affectioned ass" Malvolio, did a good piece of acting. Miss Glennie Morgan, in the part of Feste the clown, gave color and grace to the performance. Worthy of special mention, too, are Miss Mary Frances Biggers as the handsome, love-lorn Orsino, Duke of Illyria, and Miss Carolyn Peacock as the frank, forceful Sebastian, twin brother to Viola.

The shorter rôles of Fabian, Antonio, and the sea-captain were adequately acted by Misses Mary Robert Seawell, Addie Sprinkle, and Mabel Andrews. A colorful and charming background to the play was given by Misses Emily Cheek and Odessa Arnette, elegant courtiers Curio and Valentine, by Misses Mary Crawford and Geneva Benthall, graceful ladies-in-waiting to Olivia, and by Misses Pearl Canady and Mamie Brewer, sailors. Praise should be given to Miss Flora Cavanaugh, stage manager, for her efficient work in shifting the scenes smoothly and rapidly, and to Miss Nancy Woods, capable mistress of the wardrobe.

Especial appreciation is due Mrs. Sarah Blalock for her careful, artistic direction of the production.

In view of the unqualified success of *Twelfth Night*, it is to be hoped that other classes will follow the admirable lead of the Seniors, and present Shakespeare as delightfully as did the Class of 1927.

Society Night

On Saturday evening, May 21, the Society Night Exercises were held in the College Auditorium. Members of the two societies, the Philaretian and the Astrotekton, entered in procession, singing their respective society songs. After Miss Emily

Cheek, president of the Philarethian Society, welcomed the alumnae and friends of the societies, Miss Evelyn Rhea Wood sang *The Wind's in the South* by Scott, and Miss Elise Mathews played *Kammenoi-Astrow* by Rubinstein. Miss Geneva Benthall, president of the Astrotekton society, introduced the speaker of the evening, who was Dr. J. F. Royster, head of the English Department and Dean of the Graduate School at the University of North Carolina.

Dr. Royster did not give a formal address at this time but read two poems which represent two distinct periods in History and Literature. The first poem was the *The Mary Gloster* by Rudyard Kipling, a dramatic monologue, in which a rough, strong, and uncouth father speaks to his educated son. The type represented is characteristic of the nineteenth century, Dr. Royster said, the time of the development of modern industry and the organization of business—the successful business man—vigorous but earthy; his only saving ideal was the love of his wife.

In direct contrast to this type and this age, Dr. Royster presented the grammarian in Robert Browning's poem, *The Grammarian's Funeral*. The grammarian was a scholar of the fourteenth or fifteenth century—the time of the Renaissance, that period of the "tremendous idealization of life." Grammar then was one of the new arts; and the grammarian, a Humanist, was willing to use his life as "a stone in the edifice of learning." He realized there was no end to learning and was ever true to his ideal, though he never reached it.

Dr. Royster, without comment, left the two characters presented in the two poems to speak for themselves: the practical business man giving his life to the amassing of wealth and the idealistic scholar giving his life to the advancement of learning.

Dr. W. C. Pressley, president of Peace Institute, presented the Minnie Jackson Bowling medal to Miss Mary Lee Herring of the Philaretian society, the subject of whose essay was: *Plato's Ideal of Beauty as Exemplified in the Poetry of Shelley*.

Mr. Percy J. Olive presented the Carter-Upchurch medal to Miss Clarissa Poteat of the Astrotekton society. The subject of her essay was: *The Earthly Paradise in Literature*. These two medals are awarded annually to the two society members presenting the best essays.

Dr. Julia Harris, head of the English department, made the announcement of Honors in Reading. The following students received honors:

First Honors: Misses Ruby Davis, Bess Thomas, Evelyn Jolly, and Erin Bloodworth.

Second Honors: Misses Mary Herring and Helen Oldham.

Dr. Harris also announced that the Elizabeth Avery Colton prize had been won by Miss Sarah Cook for the best contribution appearing in the *Acorn* during the past year. This contribution was a poem, *Snow-Madness*.

Miss Lucile Jones, president of the Kappa Nu Sigma Society, gave a list of the new members of Meredith's Honor Society. She welcomed at this time, Miss Mary Crawford of the class of 1927, and Misses Martha Maynard, Mary Peebles, Katie Lee Walton, Bess Thomas, and Paige Leonard of the class of 1928. Beginning with this year, Miss Ruth Liverman, first president of the Honor Society, will offer a scholarship to the student who makes the highest average during her freshman year at Meredith. This scholarship is a permanent gift and is given in honor of the Kappa Nu Sigma Society.

Miss Gertrude Royster, director of Physical Education, presented letters and stars for excellency in class basketball and special achievement in walking. The cup for class championship in basketball was presented to Miss Lorraine Sawyer, captain of the Senior Class team, which has won the cup for four successive years. Miss Sawyer was also presented a gift from the team in token of their appreciation of her leadership.

After the singing of the *Alma Mater* as a recessional, a reception in honor of the officers of the societies and their guests was held in the College Parlors.

The Baccalaureate Sermon

At eleven o'clock on Sunday, May 22, the baccalaureate service was held in the College Chapel.

After the singing of the hymn, *Stand Up, Stand Up for Jesus*, Dr. Charles E. Maddy gave the invocation. The College choir, under the direction of Dr. Dingley Brown, sang Harris' beautiful anthem, *Sing Ye to the Lord in Joyful Strains*. Dr. Edwin McNeill Poteat of China read the scripture lesson, and Dr. David W. Herring of China lead the congregation in prayer. After the singing of the hymn, *Take My Life and Let It Be*, Miss Ruth Armstrong sang Buck's *Fear Not Ye, O Israel*. President Brewer then presented Dr. Poteat, who delivered the baccalaureate sermon to the Class of 1927.

Dr. Poteat, who was a college-mate at Wake Forest with Dr. Livingston Johnson and Dr. D. W. Herring, told his hearers that when Dr. Chas. E. Taylor preached at Wake Forest both Dr. Herring and he volunteered for missionary work; Dr. Herring soon went to China and learned the language, but that he had had to wait till the Chinese learned English before he could be of service to them.

Instead of preaching a baccalaureate sermon, Dr. Poteat said he wished to talk familiarly to the members of the graduating class, one by one.

The occasion calls for the most probing of all questions: What shall I do with my life? This is the question Jesus had in mind when He said: "What shall it profit a man if he gain the whole world and lose his own soul?" This question looks beyond the career, to the end. . . . What shall my life mean to me and to my generation?

Stand beside our Lord at the beginning of His career, when He was aware of possessing special powers, when He had finished His student career, and had entered upon His public service. Many appeals crowded upon Him. Should He satisfy His primary personal needs? Make bread out of stones? Robert E. Speer

says that as long as you are in the will of God you will have your bread and butter, and if you are not in the will of God the sooner you starve to death the better. Jesus could have overwhelmed the world by showing that He had angelic powers at His command; He could have compromised with Rome. But as all these appeals centred in self they were rejected with instant revulsion. There was also a positive decision: to keep His centre in the will of God, and to find His career in the kingdom of God. Yet here He confronted a crisis in His own soul; He would have to have helpers. Would this program work with men? Were there others who would respond to this appeal? Then He took the risk that morning by the seaside, called the fishermen who already were disciples, threw Himself upon their unspoiled faith in God: "Men, follow Me, and I will set you to catching men." Later He would say: "And I, if I be lifted up, will draw all men unto Me." . . .

What was the issue in His own life? A deep contentment, first. You live in a generation which is perplexed, insecure about itself, and of whom many walk in a kind of mist and gloom. Jesus could stand in the midst of perplexed people and say: "Come unto Me, all ye that labor and are heavy laden, and I will give you rest." . . . Bubbling joy, second. "My joy,"—and that meant having a good time. He answered questioners: "How can my disciples put on long faces when they're having such a good time,—bridegroom time?" . . . Hope, also; the inner radiance and rapture of the soul, a kind of sunshine in the inside of you. "Without God and without hope in the world," . . . what a desperate case that must be! Even in crucifixion Jesus said: "Today shalt thou be with Me in Paradise." . . . "Son behold thy mother! mother, behold thy son!" . . . "It is finished. . . . Father, into thy hands I commend my spirit,"—words that look forward and carry unimaginable consummations. Oh, the radiant hope in which Jesus died!

Now your question is not complicated but simple; it is ad-

dressed to your will, not to your intelligence: "What shall I do with my life?" If your questions are concerned only with yourself . . . how shall I get on in the world . . . these must be rejected at once and finally. The penalty for yielding to these suggestions with the selfish taint is a sick soul—disillusionment, melancholy.

Here Dr. Poteat read a quotation from a very modern writer who rejects the Christian answer to life's questions, showing that all he hopes for is that after all has gone that the spirit values, a man may still be sure that on account of his having lived "the earth will be casting a somewhat different shadow across the craters of the moon."

On the positive side, young people need a unified centre. . . . So many people have scattered interests. This is the centre which I commend to you; your centre in the will of God; your career in the kingdom of God. You ask, "What will be my compensation?" Isn't that the old self-seeking? Your reward for putting first things first will be the reward Jesus found . . . Does a good teacher put the pupil first, or the money? Does the physician put the patient first, or the fee? After a business man has increased his thousands to ten millions—you ask him what it is all about? He can't tell you! Just a treadmill. Put first things in first place, and everything else will fall into its proper place. . . . Reward? A happiness ever-renewed because never focused upon. You never can catch up with happiness by direct pursuit. But if you never focus upon happiness, it will come to you round every corner you turn, because you are occupied with worthy things in the service of God. This happiness sees through the storm, through the gloom, a world transfigured—the kingdoms of the world become the kingdom of God.

Suppose, you say, I enter upon this career, . . . suppose I come to Golgotha, as Jesus did, then what? . . . This is holy ground, and you and I must stay at the entrance, even as the disciples did; we hardly dare enter. . . . Then what?

You will find yourself in the endless procession that Julian the Apostate saw in the vision, as Ibsen describes it. Here Dr. Poteat read Julian's vision of the Galilean bearing his cross; the Apostate dreams:

"But behold—there came a procession by me, on the strange earth where I stood. And in the midst of the slow moving array was the Galilean, alive and bearing a cross upon His back. Then I called to Him, 'Whither away, Galilean?' But He turned His head toward me, smiled, nodded slowly, and said, 'To the place of the skull.' . . . What if He goes on and on, and suffers, and dies, and conquers, again and again, from world to world?"

That procession is the greatest place for you to be found.

Dr. Poteat quoted the first stanza of "O Cross That Lifest Up My Head," and then began singing very softly: "I Can Hear My Saviour Calling." Soon he asked, "Sing with me!" and students, faculty, trustees, preachers, and the many visitors took up the chorus, all together: "Where He leads me, I will follow . . . I'll go with Him all the way."

With that heart-felt commitment still echoing in the Spirit's power, the final words were supremely urgent: "For if any man would come after Me, let him deny himself, and take up his own cross, and follow Me."

After the sermon the choir sang the anthem, *Great is the Lord* by Harker, and Dr. Poteat pronounced the benediction.

The Missionary Sermon

The evening service was opened with the singing of *O Paradise, O Paradise*. Following the invocation by Dr. Livingston Johnson the choir sang Smart's beautiful anthem *Heaven*. Dr. Edwin Poteat read the scripture lesson, and Dr. W. L. Poteat offered prayer. The congregation joined in singing *Jerusalem My Happy Home*, after which Miss Ruth Armstrong sang Neidlinger's *Spirit of God*.

Dr. Poteat, the preacher of the morning, delivered the missionary sermon.

Two phrases were put together in the evening sermon. Dr. Poteat read Rev. 5, 9: "And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood, out of every kindred, and tongue, and people, and nation;" and Eph. 3, 18, 19: "That ye may be able to comprehend with all saints what is the breadth, and length, and depth, and height; and to know the love of Christ" . . . "With all the saints," "out of every nation!" You will notice in the New Testament that universal terms occur everywhere: light, life, world, the whole earth, every man, every kindred, people, nation—saints out of every nation. In John 3:16 almost every word has a universal reference. Here was an internationalism long before the League of Nations; that is equivalent to saying that the New Testament is a thousand years ahead of us yet. . . . Indeed Christianity as individualistic is necessarily supernationalistic; Christianity as addressing itself to every member of the race is in a category above national distinctions and boundaries. Accordingly every interpretation of Christianity is inadequate that does not embrace every man in its scope. The picture in the fifth chapter of Revelation has the cross as the centre of the universe; the slain Lamb enthroned; it is of Him that the multitudinous chorus swells into the mighty strain: "Worthy is the Lamb that was slain to receive . . . honor, and glory, and blessing."

The slain Lamb alone holds the key of mysteries of the sealed book. This means that Jesus in His death is the illustration of the principle on which the whole world is administered. This is the clue to the labyrinth of human experience. . . . Another step: The same suggestion of mystery is in Paul as he considers the revelation of Christ. Pitiful are the people who think they can hold that vast revelation in their own pint cup. . . . Paul says no man hath seen God or can see Him.

Someone therefore concludes that God does not exist. Did you ever see love? Please make me a picture of it! You give me then a picture of your mother . . . but that is not a picture of love! The mysteriousness, the incomprehensibility of God! Yet Paul says we are to comprehend Him.

Professor Barnard said when astronomers were trying to sketch the nebula in Andromeda with the single-barreled telescope they secured a sketch far from complete; but when they mounted a balanced camera on the barrel of the telescope, they got a photograph of the whole sky. We as individuals try with single-barreled minds to apprehend the reality of God. Paul prays that we may be strong enough to apprehend it with all the saints; a composite sensorium might be big enough, where a single sensorium would certainly not be big enough. Get all the saints together, and then they may apprehend the love of God.

Here are suggestions for the missionary enterprise. It takes all the saints of every nation to comprehend. The Jewish race was brought up in the conception of a Jehovah that loveth righteousness; therefore that race interpreted Christianity as righteousness. The Greeks interpreted it agreeably to their racial inheritance as a system of philosophy; hence the Nicene creed. The Romans, empire builders, interpreted it as a vast organization. The Teutons interpreted it as individualism. Hence Martin Luther's stress on "the just shall live by faith"; by his own faith, not that of the church. The Christian religion is indeed all of these—a vast social enterprise, a philosophy, righteousness in brotherhood, under the reign of God. The Anglo-Saxons conceived Christianity as aggression—missions, as we now understand the term—going into all the world. It takes the composite view for adequacy when it comes to interpreting the Christian religion, the love of God as revealed in Christ Jesus.

The Negro race has not yet given an interpretation of Christianity—but each one here must have some idea of what their contribution will be. On one occasion when many negroes were

present I saw mist in the eyes of Dr. John R. Mott when I said that the Negro race would interpret Christianity in the homing instinct—longing for heaven—and would interpret it in a minor key. Then I sang the refrain, “I want to be a Christian in my heart;” unexpectedly all the crowd of negroes took up the strain and finished in a wonderful chorus.

The value to Christianity of the thought of each race, and of all blended together, is the central revelation of modern life. The Brown race has not interpreted Christianity yet, and until Indians do so, we shall not have the full revelation. Indeed, peoples who are pantheistic in their philosophy will have the easiest time in their interpretation of the Christian doctrine of the Holy Spirit. The Chinese? I’m perfectly sure they will have their own interpretation, and so their distinctive contribution to the comprehension of our Holy Religion.

A merely national interpretation of the Christian religion is bound to be inadequate. The new missionary appeal is to give it to every person on the earth. Give it, if you want to preserve your own religion—share it!

What I gave that I have.

What I spent that I had.

What I saved that I lost.

If you want to understand it, share it with every member of the race. Our missionary policy? The day has forever passed for our paternalistic attitude to other races,—our pitiful attitude to the “poor heathen,”—looking down upon them. That will not do; we are brothers working together to understand what our heavenly Father wants us to know.

O Zion, haste to get the help of all the nations to understand the message! to get a sensorium big enough to photograph the love of God in Christ Jesus!

My young sisters, I beg you to believe that there isn’t a human soul who can’t make his contribution. An African chief

said once: "The stars are the lamps the King left burning on the avenue to His palace!" When these peoples embrace the Christian Gospel, get hold of the secret of life in this planet, they will help us; for it is only with all the saints—nations, peoples, kindreds, tongues—that we shall really understand the love of Christ and be filled with all the fulness of God.

At the conclusion of the sermon the college choir, with Miss Louise Walsworth as soloist, sang Roberts' *Peace I Leave With You*, and Dr. Poteat pronounced the benediction.

Class Day Exercises

The class day exercises of the class of 1927, which were held on the Meredith grove on Monday afternoon, May twenty-third, had unusual originality and charm. In costume and in all the details of the program they carried out the idea of the rainbow with the traditional pot of gold.

At five o'clock the sophomores, in yellow frocks, bearing the daisy chain, and singing the Daisy Chain Song, formed an aisle through which the seniors, in their rainbow-hued dresses, with Miss Carolyn Peacock, the president, and little Miss Melissa McNeill Turner, the mascot, at their head, passed in stately procession. The class assembled at the back of the grove, with the class of '29 at the right and that of '25 at the left. Miss Peacock welcomed the guests and especially the sister class of '25. After the president's address the class sang the *Rainbow Song*, during which Miss Jewel Askew, as Iris, goddess of the Rainbow, appeared before the pot of gold. At the completion of the song Iris called to her aid the Rose, Miss Mary Crāwford, and Arbutus, Miss Mary Love Davis, who gracefully danced before her as she drew from the pot the class history which was read by Miss Frances Harris. After the reading, the senior class sang its songs of greeting and farewell to the classes of '25 and '29, respectively who, in turn responded with their songs.

Iris then called out the Forget-me-not, Miss Lorraine Sawyer,

and the Hibiscus Bloom, Miss Geneva Benthall, to help her draw from the pot of gold the last will and testament of the class. Miss Mary Herring, testator, then read the will to the class and guests.

After the reading of the will the Clover-Leaf, Miss Virginia Penny, and the pink Flush-of-Dawn, Miss Willia Thompson, entered and at the command of Iris drew from the pot the class poem. Miss Clarissa Poteat, author of the poem, was called upon by Iris to recite it. Then Iris, unaided, took from the pot the prophecy for the class of '27, which was read by Miss Ruth Leary.

Turning to her assistants, Iris bade them find in the pot of gold the traditional bones of the odd classes and to distribute them to the classes of '25 and '29. This was the signal for each odd class, to sing in turn *These Bones Shall Rise Again*. Thereupon Iris and her hand-maidens, their work done, made their way again into the woods beyond.

Miss Carolyn Peacock then announced that the class gift to the college would be two stone pillars, which are to be placed at the entrance of the campus.

The class of 1927 followed the time-honored custom of handing down the cap and gown, these were delivered by Miss Peacock to Miss Mildred Allen, president of the incoming senior class.

With the singing of the Alma Mater the class of 1927 again passed through the aisle made by the daisy chain.

The Alumnae

The return of the Alumnae marks a high peak of interest in the Commencement exercises. The attendance this year was not so large as usual because of the early date of Commencement, which conflicted with the work of the high schools. In the absence of a resident secretary, the alumnae among the faculty served as a committee on hospitality at the college. The names of the following were registered:

Of the class of '26 Elizabeth Purnell, Grace Neathery, Hazel Stroud, Theresa Newton, Thelma Goodwin, Lena Mae Williams, Louise Allen, Daisy Holmes, Bessie Wallace, and Iris Yelvington; of the class of '25 Mary Blount Martin, Edith Morgan, Ruby Harville, Vergie Harville, Gladys Leonard, Mary Bowers, Edna Earle Walton, Annie Harris, Ruth Heatherly, Sallie Marshburn, Sallie Wilkins, Beatrice Townsend, Winnie Rickett, and Bernice Foote; of the class of '24 Mary Powell Josey and Nell Benthall; of '23 Ruth Yelvington and Fannie Paul; of '22 Bertha Moore Morgan and Mary Tillery; of '21 Mary Martin Johnson and Coralie Parker; of '20 Lelia Taylor Edwards, Madge Daniels, Irene Money, Mattie Gunter Rigsby, Eugenia Thomas, and Mary Ida Butler Bridger; of '19 Beulah Joyner Harris and Isabell Poteat Turner; of '18 Ellen Brewer, Hester Farrior, Kate Matthews, and Irene Mullen Green; of '17 Helen Harper Thayer, Grace Owen Cooper, Annie Lee Pope, Lelia Higgs, Nell Paschall, Nellie Page, Oma Norwood Holliday, and Nancy Joyner Suiter; of '16 Mary Pruett Carroll, Dorothy Vann, and Vann Eddins; of '15 Caroline Biggers, Flossie Marshbanks, and Lida Page Bridges; of '14 Minnie Farrior and Mabel Ballentine; of '11 Emily Boyd, Sarah Lambert Blalock, and Leonita Denmark; of '10 Ella Graves Thompson; of '09 Hattie Sue Hale Newcomb; of '08 Annie Crisp Warren, May Kemp Horton, and Dora Cox; of '07 Margaret Bright, and Ethel Carroll Squires; of '04 Laura Cox. Not all of these were guests of the college, and many who attended Commencement failed to register.

The annual meeting of the Association was held on Monday morning of Commencement, Miss Nell Paschall, '16, presiding. Dr. Brewer extended a cordial welcome to the alumnae, and after briefly reviewing the triumphs and anxieties of the past year gave an inspiring glimpse into Meredith's future.

After a beautiful piano solo by Miss Mabel James, '27, Mrs. Virginia Egerton Simms, '03, delivered the Alumnae address, using as her subject "The Meaning of Meredith." Mrs. Simms

stirred the hearts of her audience with gratitude and pride and aroused in them the desire to incorporate in their own lives the glorious ideals of Alma Mater.

The business session followed immediately upon the address. Reports were given, and plans were discussed for the strengthening of the Association and its usefulness. Interest centred around a full-time Alumnæ Secretary; every project suggested demanded such a leader. Acting upon Dr. Brewer's assurance that the Board of Trustees would help materially in the matter of salary, the association agreed to have the secretary, and the General Conference Committee was asked to recommend a suitable alumna and to outline the duties of her office, to be approved by the Trustees.

Announcement was made that for lack of funds no Handbook was published for 1926.

The following officers were elected for next year:

President—Mrs. Marguerite Higgs Everett, '15.

Vice-President—Miss Bertha Carroll, '13.

Recording Secretary—Mrs. Beulah Joyner Harris, '19.

Alumnæ Speaker—Mrs. Minnie Middleton Hussey, '11.

Alternate—Mrs. Margaret Shields Everett.

The Association then adjourned to the Meremont Tea Room, where a delicious luncheon was served to sixty-three guests. With the singing of *Alma Mater*, and speeches from the alumnæ, enthusiasm and fellowship prevailed. The welcome of Miss Lelia Higgs, '17, to the class of '27 was responded to by Miss Caroline Peacock, president of the class. The reunion classes were recognized and heard from, and informal reports of interesting Meredith meetings delighted the gathering. Miss Higgs gave an account of the organization and meetings of a Meredith Club of twelve members in New York City last winter; and Mrs. R. M. Squires told of the Meredith luncheon in Wilmington at the annual meeting of the State W. M. U. In closing Mrs. Squires repeated the verses she used as the conclusion of

her response to the toast "Meredith: Ancient of Days," at the alumnae luncheon in 1913,—lines which cannot fail to thrill hearts loyal to Meredith:

Old Homer sang of a Greece long gone,
Macaulay, his Roman Lays—
But I give you a toast as the days wear on:
To Meredith, Ancient of Days!

Drink to the old-time B. F. U.
If you loved her first by that name,
Or to B. U. W.—that will do—
She's Meredith all the same.

Drink to the tears she has wept for me,
To the empty purse that she bore,
To her smiles in the night-time that few could see,
To the old patched frocks that she wore.

Drink to the day when her mother-hands
First welcomed me home to her breast,
To the day when I left her for other lands
Where she sent me out on my quest.

Drink to my class-mates and friends not here—
'Cross seas and in divers ways;
To the memories fond of each glad year—
To Meredith, Ancient of Days.

Drink to my teachers, the new, the old;
They brought me many a sigh:
For they bade me dig where I saw no gold—
But I dig on now till I die.

Drink to her present in glory bright,
Her future with hope-starred rays;
But pledge her, I beg of you, each day and night
My Meredith, Ancient of Days!

Before the luncheon adjourned, at the suggestion of Miss Laura Cox and Mrs. R. N. Simms, there was a rising vote that the alumnæ present furnish trees for the avenue leading from the highway to the Administration Building. The money was collected forthwith, and the meeting came to a close in a glow of enthusiasm and devotion to Alma Mater.

The Annual Concert

On Monday evening, May 23, at 8:30 o'clock the annual concert was given in the College Auditorium by the choir, the Glee Club, and the solo students of the Music School.

Miss Nelle Cheek pianist, delighted her audience with her playing of the *Nocturne, Op. 16, No. 4* by Paderewski and *Etincelles* by Moszkowski. Miss Evelyn Rhea Wood, soprano, sang *The Angelus* by Lieurance in an artistic manner. Miss Mabel James, pianist, played with much force and clearness of tone *Walzer* by Dohnanyi. Miss Pauline Powell, soprano, who makes an excellent stage appearance, sang with brilliance *A Birthday* by Woodman. Miss Elise Mathews, pianist, displayed exceptional talent in her rendition of the very difficult arrangement of the quartette from *Rigoletto* by Verdi-Liszt. Her technique and interpretation both showed marked ability for such a young artist. Miss Mary Brockwell, violinist, played with unusual style and interpretation and showed great promise. Miss Mildred Brockwell, soprano, although singing under the strain of a severe cold, gave a most delightful interpretation of *The Song of Provence* by Dell Acqua.

The Glee Club and chorus, under the direction of Dr. Dingley Brown, displayed some very fine ensemble work, especially in phrasing and coloring. As accompanist Miss Virginia Branch was accurate and sympathetic. She is truly an artist, and gives good support to her singers.

The Graduating Exercises

The graduating exercises of the class of '27 were held in the College Auditorium at 10:30, Tuesday morning, May 24. The academic procession, with the seventy-nine members of the class at its head, followed by trustees, speakers, faculty, and alumnæ, formed in the parlors, and marched across the campus to the auditorium. When the procession had taken its place, the audience sang *Round the Lord in Glory Seated*. The invocation was made by Dr. Vann.

The address was delivered by Dr. Bernard C. Clausen, pastor of the First Baptist Church, Syracuse, New York.

Dr. Clausen began by saying that he was tempted to filibuster because he was filled with the sense of the tryannical power he had since the class could not be graduated until he finished talking, but that he was restrained from exerting this power by the feeling of gratitude for the welcome he had received. He promised to address himself entirely to the graduating class, as this was their day.

The theme of the address was strikingly stated when Dr. Clausen said that he had been making a careful study of the curriculum of the College since his arrival and that he had been amazed at the length and breadth of the culture offered, but he regretted that one course that was most needed had been omitted. He therefore proposed to give this course, a course in *How to be Angry*.

When he thought of the materials for the course he was reminded of the time when Watts watched and wondered about the steam coming from the spout of the tea-kettle. The result of his meditation divided England into three groups in regard to their opinion about steam. There was the group who believed that steam would explode, the group who thought that steam could propel, and the third group who knew that steam might explode and could propel, and their interest was to reduce its power of explosion and to increase its power of propulsion. Before this power of propulsion could be translated into service

it had to go through stages of transformation. It had first to be made steady and then self-contained before it became serviceable.

Dr. Clausen stated that anger is steam. Just as there were differing opinions about steam so there are about anger. Some people say that it explodes, and the best thing to do is to stay away from the explosion; others say that anger is natural, a biological fact, and when it comes let it explode and then gather up the debris. Another group of people say that it may explode, but it can propel, and it is necessary to minimize the possibilities of explosion and increase the chances of propulsion.

The anger of Jesus when he cast out the money changers from the Temple was given as an example of classic anger at its best. Dr. Clausen showed how it differed from ordinary anger. Jesus saw the desecration, grew angry, but went to Bethany and made the anger steady and self-contained until it could express itself the next day in ridding the holy place of the desecrators.

The first step in making the propelling power of anger effective is to be angry with ourselves. It is a human impulse to hold everybody else to a standard of excellence except ourselves, but we are doomed to failure until we learn to be angry with ourselves and to do something with the anger. The anger that expresses itself in resentment against somebody else is as futile as the steam that explodes in shrill whistles.

Dr. Clausen then gave three pictures of anger that was made steady, self-contained, and thus serviceable. He told of the seventh Earl of Shaftsbury who got angry at hearing and seeing a household of raving maniacs. His anger did not explode in resentment against the maniacs, nor the people responsible for their condition, but it became steady and self-contained, and, therefore, resulted in a Parliamentary bill providing for the care of England's insane.

Another story was of a Catholic priest whose anger was aroused by a story told by a returned traveler of the lepers

at the island Molokai. Father Damien's anger was made so steady and self-contained that it caused him to give his life serving the lepers.

The third story was of a friend in Syracuse whose little daughter had been brutally murdered by ruffians on the street. The father was almost mad with rage, but made his anger steady and self-contained. The result was his great love for children and an intense desire to do something for them.

Dr. Clausen's closing injunction was, "Transform anger into power to do some good."

In a delightfully unexpected way he conferred upon the class the degree, M.A.—masters of anger.

After the conferring of degrees and the presentation of diplomas President Brewer delivered the baccalaureate address to the class, which appears elsewhere in the BULLETIN.

When the choir had sung the anthem, *Sing Ye to the Lord*, Dr. D. W. Herring, returned missionary from China, presented a Bible as a gift from the College to each member of the class. Dr. Herring expressed the wish that each member of the class might reign as a queen in her home. He assured success in such a realm if the Bible was used as a guide, and stated that just to have the Bible was not all that was necessary, but that the Bible must have them.

Mr. W. N. Jones, President of the Board of Trustees, when called upon to give his annual report, said that he was going to make a statement, not of the material, seen things, but of the unseen things of Meredith College. He illustrated the atmosphere, the spiritual entity that the College has, by references to Joan of Arc, who associated with angels; the prodigal son, who came to himself; and Stonewall Jackson who heard heavenly voices. This atmosphere and influence had been made possible by the presidents of the College, the faculty, and the student body.

The audience then sang *Alma Mater*, and after Dr. Brewer announced that the academic year 1926-'27 was at a close, Dr. Clausen pronounced the benediction.

The President's Address

Young ladies of the graduating class:

On behalf of Trustees, Faculty, and students of Meredith College, on behalf of Alumnæ and this host of friends here to witness your crowning, I extend to you heartiest congratulations. This occasion comes as a result of four years of earnest toil and application. The burdens, however, that seemed so heavy are now forgotten, and you have reached a time of rejoicing. Not that there have not been discovered through the four years gracious experiences that have brought joy to your heart, but now you see clearly the meaning of task and struggle.

For you there comes today a new situation—a new problem. I have no universal solvent for any difficulties you may face. I can but remind you of some things you have heard before, in the hope that they may have a new meaning to you as you go forth from these walls this morning to enter upon a different career, with new surroundings.

You will not make the mistake of considering your diploma an end in itself. It is but a means to an end. It betokens a good foundation on which to place your superstructure; or, good metal for an effective implement; or, a well-prepared field on which to grow a crop. It is possible on such a foundation to build a worthy home, one that knows God and makes helpful contributions to the welfare of humanity, or erect a structure that may tear down and disintegrate society. The implement secured may be used for constructive work and be a boon to mankind, or it may be used for cutting away the very foundations of life. The field may be used for growing bread to support life or poisons with which to kill.

We have no fears as to your purpose in life. Anywhere, any time, in every way, you will lend head and heart and hand to every good word and work. This is an ideal received in a Christian home. This is a message that is passed on with particular emphasis to every student of Meredith College—to use

added power for ever-increasing efficiency in bringing in the reign of righteousness.

Your diploma places you in an interesting group. It is interesting because while constituting but a very small per cent of our population, much of the responsibility is placed upon it for carrying the burden of life and for bringing things to pass. The honor attached to membership in the group of college graduates thus carries with it an obligation for unselfish living and untiring efforts to share with others the blessings of culture. Less than one per cent of Americans are college graduates. The statement seems authentic that of this one per cent, 5,786 have achieved sufficient success in their chosen fields to be listed in "Who's Who in America," while out of the other 99 per cent of Americans, including high school graduates, only 839 have attained such recognition and honor.

This one per cent, made up of college graduates, has furnished:

- 55 per cent of our Presidents;
- 36 per cent of our members of Congress;
- 47 per cent of our Speakers of the House;
- 62 per cent of our Secretaries of State;
- 50 per cent of the Secretaries of the Treasury;
- 67 per cent of the Attorney-Generals.

Preponderance of college graduates who have made unusual records in other lines of work could be shown to be just as interesting and suggestive.

There must be some explanation for facts so remarkable and significant as these just referred to. It may well be found in the fact that general preparation for life was secured which has always given facility in adjusting one's self to changing conditions. These notable ones did not confine their interest to one subject while securing their education. They were not permitted to drop a subject because it was hard, or because there was no taste for it. It has been generally observed that students who have had to struggle for an education have really

achieved the best results. In some cases this struggle has been financial, in others lack of adequate preparation; others still have been but plodders. The determination to win, however, made it possible to overcome such difficulties. They thus learned the art of meeting adverse conditions and prepared the way for successful careers.

In school and college life is afforded, also, a wonderful opportunity to study human nature. In classroom, in dormitory life, and campus fellowships one may become thoroughly acquainted with one's college associates, see them from every possible angle, choose one's chums with fullest discrimination, and discover not only how to live with them on good terms, but discover also the important art of leadership.

After your diploma, what?

Further achievements, of course. The race is just begun. For these new conquests you face conditions very similar to those you have had here. You will have to practice the same self-denial as you did throughout college. Indeed, you may find the world a bit more exacting than the college. One of the great steel magnates on one occasion was asked what class of men he preferred for his works. His reply was, "College men, two years out of college." His friend asked him, "Why two years out of college?" His reply was, "Because I wish them to get away from the idea that one can be absent from duty three times a month without penalty." The steel magnate may have been too severe upon the college-bred man, but his answer reveals the attitude of at least some business leaders.

I know of no better thought to leave with you than the declaration of Paul in his letter to the Philippians, when he said, "This one thing I do, forgetting those things which are behind and reaching forth unto those things which are before, I press toward the mark for the prize of the high (upward) calling of God in Christ Jesus."

What was it that Paul determined to forget? Surely not the many gracious experiences he had had. He could not forget the

road to Damascus. He could not forget the vision at Troas. He could not forget how the angel of God stood by him on the ill-fated ship as it was going to wreck. These were all precious experiences that he would not only wish to remember, but would need to remember.

He would want to remember, also, the fine fellowships he had enjoyed with so many of his friends. So many of them had helped him so kindly and so efficiently in his arduous labors.

But there were some things Paul felt he could well afford to forget. He does not enumerate them, but perhaps he was willing to forget any sufferings he had endured, any disappointments, any failures, or even any successes. In view of the possibilities before him he was willing to disregard any past achievements that might cause him to lose sight of the greater things ahead. He wished to be unhindered in his struggle for the prize of the high (upward) calling of God in Christ Jesus.

I commend Paul's words to you. They constitute a wonderful resolution and working motto. Be sensitive to the upward call of God and say, again with Paul, This one thing I do.

I cannot say farewell to you. We are not losing you—we have but gained you. You are not leaving us—you are but coming into a finer relationship—Daughters in full fellowship of Alma Mater. Therefore, welcome—thrice welcome—and God speed.

Kappa Nu Sigma Honor Society

The Kappa Nu Sigma Honor Society of Meredith College was first organized March 21, 1923. The object of this society is to encourage and reward scholarship among the students. Each year new members are admitted from the incoming senior class. These new members are chosen from those who have averaged a B upon all work counted for A.B. degree.

Last year Miss Ruth Liverman, of the class of 1923, offered to give, through the honor society, a scholarship to the freshman who has made the highest average during her freshman year—to

be used during her sophomore year at Meredith. Marguerite Mason, of Greensboro, won the scholarship this year.

The society has admitted those who have met its requirements as far back as 1902. The following are members:

1902—Elizabeth Parker, Rosa Catherine Paschal.

1904—Virginia Adelaide Edgerton, Margaret Ferguson.

1905—Dora E. Falls, Maude Irene Haire, Ruby Reid, Belle Tyner.

1906—Essie Morgan, Elizabeth Williams.

1907—Ethel May Carroll, Stephens Carrick, Foy Johnson, Ad-die Smith, Louise Wyatt.

1908—Mary Elizabeth Baldwin, Dora Ellen Cox, Annie Bailey Jones, Mamie Pigg, Lossie Stone, Bessie Tilson.

1909—Katherine Louise Ford, Hattie Sue Hale, Helen Mary Hilliard, Loula Estelle Howard, Lulie Baldwin Marshall.

1910—Maude Davis, Annie Margaret Gregory, Amorette Henri-etta Jenkins, Mary Elizabeth McCullers, Florence Nightingale Page, Florine Malone Pritchett, Ella Graves Thompson.

1911—Dr. Bessie Evans Lane, Minnie Claire Middleton.

1912—Marvel Inez Carter, Margaret Edna Erwin, Frances Livingston Johnson, Sallie Wesley Jones, Mary Virginia Wilkinson.

1913—Harriett Laura Herring, Minnie Nash, Mary Susan Steele.

1914—Martha Louise Futrill, Anne McKaughan.

1915—Marguerite Higgs.

1917—Helen Harper, Blanche Tabor, Katherine Jessup, Lelia Higgs.

1918—Ellen Brewer, Katherine Matthews, Carmen Rogers.

1919—Mary Claire Peterson.

1921—Ella Pierce, Lidie Penton, Mary Martin Johnson.

1923—Ruth Livermon, Alice Lowe, Ruth Lineberry.

- 1924—Joyner Beaman, Elizabeth Kimzey, Martha Powell, Susie Herring.
- 1925—Mary Bowers, Raeford Hatcher, Elizabeth Higgs, Gladys Leonard, Edna Earle Walton,
- 1926—Elizabeth Purnell, Margaret Lineberry, Katie Dail, Margaret Wheeler, Annabelle Abbott.
- 1927—Lucille Jones, Mary Robert Seawell, Beulah Stroud, Maude Bowers, Foy Lineberry, Mary Crawford.
- 1928—Paige Leonard, Martha Maynard, Mary Peebles, Bess Thomas, Katie Lee Walton.

Honor Roll

FIRST SEMESTER, 1926-1927

FIRST HONOR

AYSCUE, MARY ANNABEL	HOGGARD, MABEL CLAIRE
BARKER, NELL	JAMES, MABEL JURY
BARNWELL, BERTHA ESTELLE	JOLLY, EVELYN ELIZABETH
BEST, RUTH	JONES, MARY LUCILLE
BIGGERS, MARY FRANCES	KENDRICK, ANNIE WILL
BOWERS, MAUDE HUNTER	LEONARD, PAIGE
BRANCH, VIRGINIA	MADDRY, CHARLES KATHARINE
BROCKWELL, MARY AMANDA	MASON, MARGUERITE
BROOKSHIRE, RUTH MINERVA	MAYNARD, MARTHA
BUCHANAN, EDITH	PEACOCK, CAROLYN ARNOLD
BUFFALOE, ELIZABETH	PEEBLES, MARY
CARROLL, IVA ISABEL	PERKINSON, LUCY EATON
CAVENAUGH, FLORA MAE	POTEAT, CLARISSA
CRAWFORD, MARY	ROBERTSON, LILLIAN MAE
DAY, ETHEL	ROSSER, CHARLOTTE
FORDHAM, MAE	SCARBOROUGH, FRANCES
GLENN, MARY	SEAWELL, MARY ROBERT
GREENWOOD, ELOISE	THOMAS, BESS VIRGINIA
GRIMSHAW, CATHERINE LOUISE	TURLINGTON, DOROTHY
HODGES, EULA G.	

SECOND HONOR

ANDREWS, MABEL LUCILLE	CHEEK, EMILY GILBERT
BAGBY, MABEL STROTHER	CHEEK, NELL RIVES
BRASWELL, DORA MILDRED	COVINGTON, LENA

DAVIS, RUBY KATHLEEN
 EAGLES, MATTIE LEE
 EDWARDS, MARY LOUISE
 ELLIOTT, MADALINE
 FEREBEE, MARJORIE
 FISKE, MARION
 FRYE, ETHEL LOUISE
 HERRING, MARY LEE
 HOCUTT, ZELMA
 HOLDING, LELIA
 JAMES, ELIZABETH
 JOHNSON, MARY ELLEN
 LAWRENCE, ALICE
 LEARY, RUTH
 LINEBERRY, MARTHA FOY

MATTHEWS, ELISE FOGLE
 MORGAN, GLENNIE LEE
 NASH, MARGABET
 OLDHAM, HELEN LOUISE
 PARRISH, CLYDA EVA
 PAUL, GLENNIE
 PITTMAN, CANDICE OLIVE
 RATLEY, DOROTHY NORINE
 ROSS, LOIS EDNA
 SCARBOROUGH, JULIA MOORE
 SPEER, MARY LUCILLE
 STROUD, BEULAH BENTON
 WALTON, KATIE LEE
 WEATHERSPOON, LAURA BELLE

Honor Roll

SECOND SEMESTER, 1926-1927

FIRST HONOR

ALLEN, MILDRED GARDNER
 ANDREWS, MABEL LUCILLE
 AYSCUE, MARY
 BARKER, NELL
 BARNWELL, BERTHA ESTELLE
 BEST, RUTH
 BIGGERS, MARY FRANCES
 BOWERS, MAUDE HUNTER
 BRANCH, VIRGINIA
 BROOKSHIRE, RUTH MINERVA
 BUCHANAN, EDITH
 BUFFALOE, ELIZABETH
 CARROLL, IVA
 CAVENAUGH, FLORA MAE
 CHEEK, NELLE RIVES
 COOKE, JULIA MAE
 COOPER, FANNIE CLEONE
 COVINGTON, LENA
 CRAWFORD, MARY CLYDE
 DAY, ETHEL KATHRYN
 ELLIOTT, MADALINE
 FEREBEE, MARJORIE

FISKE, MARION C.
 FORDHAM, MAE
 GLENN, MARY
 GREENWOOD, ELOISE
 GRIMSHAW, CATHERINE
 HARRIS, VIRGINIA FITZPATRICK
 HERRING, MARY LEE
 HODGES, EULA G.
 HOGGARD, MABEL CLAIRE
 JACKSON, NANNIE MAE
 JAMES, ELIZABETH
 JAMES, MABEL JURY
 JONES, MARGARET PEARSON
 JONES, MARY LUCILE
 KITCHIN, HESTA
 KENDRICK, ANNIE WILL
 LEONARD, PAIGE
 LOUDERMILK, RUTH
 MADDY, CHARLES KATHARINE
 MASON, MARGUERITE
 MAYNARD, MARTHA
 MORGAN, GLENNIE LEE

MORGAN, MARTA SELMA
NASH, MARGARET
NELSON, KATHERINE
PARRISH, CLYDA EVA
PAUL, GLENNIE
PEACOCK, CAROLYN ARNOLD
PEEBLES, MARY
PITTMAN, CANDICE OLIVE
ROBERTSON, LILLIAN MAE

ROSS, LOIS EDNA
SCARBOROUGH, FRANCES
SEAWELL, MARY ROBERT
STAKES, FLORENCE
STROUD, BEULAH BENTON
THOMAS, BESS VIRGINIA
TURLINGTON, DOROTHY
WALTON, KATIE LEE

SECOND HONOR

BAGBY, MABEL STROTHER
BARRIER, SOPHIA NELL
BROCKWELL, MARY AMANDA
BROWN, OLIVIA
BUMGARDNER, MAMIE LEILA
CHEEK, EMILY GILBERT
DAVIS, RUBY KATHLEEN
EVANS, DOROTHY
FOYLES, GRACE BERNARDINE
GIBSON, LUCILE VIVIAN
GRAHAM, NANCY ELIZABETH
GREAVES, MARY RUTH
HARRISON, MARGUERITE CONYERS

HELMS, MARGARET LORENA
HILLIARD, RUTH
HOCUTT, ZELMA RUTH
JOLLY, EVELYN ELIZABETH
LARKINS, MARY ELIZABETH
MCGUGAN, ANNIE REE
MCGUGAN, VERA CLAIRE
MEDLIN, MARTHA VIRGINIA
PARRIS, BETTIE SNIDER
ROSSER, CHARLOTTE O'NEAL
SPEER, MARY LUCILE
WEATHERSPOON, LAURA BELLE
WILLIS, MARY FRANCES

<i>No. of Classes per week</i>	POINTS		<i>Points for second honor</i>
	<i>Points for first honor</i>		
12	27		22
13	29		24
14	31		26
15	33		28
16	35		30
17	37		32
18	40		34

GRADES

A gives 3 points per semester hour of credit
B gives 2 points per semester hour of credit
C gives 1 point per semester hour of credit
D gives 0 point per semester hour of credit
E gives —1 point per semester hour of credit
F gives —2 point per semester hour of credit

280

2

280

